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SELECT ODES

K OF

PINDAR and HORACE

TRANSLATED;

And other ORIGINAL POEMS:

Together with NOTES,

CRITICAL, HISTORICAL, AND EXPLANATORY.

By the Rev. WILLIAM TASKER, A. B.

QUOD SI ME LYRICIS VATIVUS INSERES.

Hor.

IN THREE VOLUMES.

VOLUME I.

E X E T E R :

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MDCCLXXX.

P R E F A C E.

*Decis humilem pennis, inopemque paterni
Et Laris et fundi, paupertas impulit audeo
Ut versus facerem.*

HORACE.

To suits litigious, ignorant and raw
Compell'd, by an unletter'd Brother-in-law,*
Oppression blasted all my golden views,
And Penury inspir'd my daring Muse.

IF it be true that good Wine needs no
Bush, it is equally true that bad wine
deserves none. What then shall the Au-
thor

* The unprecedented conduct, as well as the illegal mode of obtaining sequestration of the author's living, practised by his Brother-in-law, will soon be laid before the public at large; unless that brother-in-law's conduct may alter in such a manner, as to render such an explanation unnecessary.

thor of the following sheets say in his own defence? who is so thoroughly convinced of the amazing variety of poetical talents, requisite for the happy execution of the Lyric verse, that he never (under any circumstances) should have ventured to attempt this arduous work, had he not, in some measure, been thereto embolden'd by the unexpected success of some former Lyric Pieces, viz. The Ode to the Warlike Genius of Great Britain, &c. And had he not been invited likewise to this work, by some of the Literati; to whose judgments he payed too much respect, not to comply with their requests. The Horatian Motto will convey to the learned Reader, a declaration of ingenuousness,

business, seldom professed by any Pretender to Poetry since the *Augustan Age*; and the Horatian Wits, it is presumed, on so frank a confession, will forbear to apply the obvious reflection, contained in the lines following; untill the Author shall be as happily situated as the Courtly Roman was, at the time when he wrote the Epistle to Julius Florus, under all the pleasing circumstances of affluence and learned leisure; since the application can then only come with equal force and propriety. The Author however would not have it understood, that he writes poetry *invitâ Minervâ*, or against the bent of his own inclination; on the contrary, it was always his misfortune to have an
unlucky

unlucky propensity for those undower'd Ladies, the modern Muses : and he hopes, that he is at least possessed of one essential piece of knowledge, viz. the consciousness of his own defects ; and trembles to lay his hasty and incoherent compositions before the nicely-judging Public, fearing they may not merit their attention. And if there be any fortuitous resemblance between a proscribed Roman Poet, and a sequestered Rector of the Church of England, he only arrogates to himself the unfortunate part of the similitude ; and hath only to wish, that among the very distinguished literary characters, high titles, and respectable personages, that do honour to his subscription, he may merit the patronage

age of one MÆCENAS: And he begs to inform his subscribers, and his readers in general, that the complicated distress, unparalleled perplexity, and embarrassments, under which the work was executed, are the best, and perhaps the only reasonable excuses, for its manifest errors and imperfections of all sorts. It is presumed likewise, that the classical Reader will not be offended at the addition of many of those explanatory notes, which are intended only for the use of the merely English reader; and that the Subscribers will excuse the little alteration in the terms of the *Proposals*, in printing the whole in 3 volumes large Octavo, instead of 2 volumes Quarto, as it was at first proposed; and
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the more so, as this innovation was occasioned by the joint request of many of the Subscribers.

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SHORT ACCOUNT

OF THE

LIFE OF PINDAR.

THIS Prince and father of Lyric poetry, according to Suidas, was born some time in the 65th Olympiad; about the computed year of the World 3400; 518 years before Christ, and 236 years after the building of Rome! His father's name was Daiphantus, or as some say, Schopelinus; tho' it is most probable, that these were only different names for the same person. His mother's name was Myrtis.—All writers agree, that Pindar was a Theban, tho' it appears that Cynoccephalon, a sea-port village on a promontory in the territory of Thebes, the capital city of Bœotia, had the fairest right to the honour of his birth. He flourished about the time of the expedition of Xerxes, in the 77th Olympiad, being then about 40 years old,

10 LIFE OF PINDAR.

old, contemporary with Æschylus, older than his rival Bacchylides, and considerably younger than Simonides, the Cean; of whom he is said to have been a pupil, or as the Greeks term it, *αεχμήτης*, a hearer.—Simonides was remarkable for his plaintive elegiac odes, and to these Horace alludes in the following line.

Ceæ retrahes munera Næniæ:

Catullus likewise alludes to his tender and affecting manner, when he says, *tristius lacrymis Simonideis*.—Pausanius tells us, that Pindar was so highly honoured in his life-time, by Apollo, the God of Poetry, that he was pleased to order an equal share of the first-fruit offerings brought to his shrine, to be set apart for his poet; and that he permitted him, in his temple at Delphi, to sit in an iron chair; in which he used to sing his hymns, *παιδείας*, in honour of that God; this chair was remaining at the time of Pausanias, (who lived in the reign of Antoninus the philosopher,) and, as he himself says, was shewn to him as a relic of great value. — Plutarch, in

LIFE OF PINDAR. II

in his romantic stile, records the following anecdote: It is reported, says he, that his (Pindar's) verses were loved and sung by Pan, and that when Pindar heard that rural deity repeating them in the mountains, he was affected with no small joy. Many other extravagant conceits are fabled of our bard; as, that in his childhood, honey distilled from his lips, as a prognostic of the future sweetness of his songs; and that the Nymphs danced in honour of his birth, &c.

Wherever he was born, it is pretty certain that he lived the greatest part of his time in the city of Thebes, near the Temple of Rhea, not far from one of the gates of the city called the Nestid Gate, situated over the Dircean Fountain, from whence he was distinguished by the name of the Dircean Swan:

Multa Dircaeum levat aura Cycnum. — *Her.*
Pausanias likewise informs us, that he saw the ruins of his house, which were remaining in his days; and this is that identical house which

12 LIFE OF PINDAR.

which Alexander the Great preserved, even at the time that he razed every other, throughout Thebes, to the ground.—How very irresistible is the force of Poetry, since it could captivate the mind of the Conqueror of the World!

The end of two Greek Lyric Poets was somewhat singular. The sportive joyous Teian * Bard, (who in such sprightly numbers sung the juice of the grape,) was, as historians inform us, choaked by a grape-stone; and our Theban Lyrist, ever fond of viewing and celebrating the Gymnastic exercises, died suddenly at a Gymnasium, and left only two daughters behind him. He died, according to Dr. Blair, about the middle of the 86th Olympiad; and, according to Bacon, Simpson, and the most plausible accounts, in or about the 80th year of his age: A good old age for a poet, whose fame will never die, while Lyric poetry shall be admired, or while the Greek language shall be read.

ESSAY

ON THE

Writings, Genius, and Numbers,

PINDAR.

ΕΓΡΑΨΕ ὁ κ. Βιδιους ἱ. Αὐτὸς διέλεξε, ταῦτα, Οὐρανιστικὰς, Πυθιονικὰς, Νημειοικὰς, Ἰσθμιονικὰς, Προῶδια, Παρθένια, Εὐθενομίους, Βαρυχνὰ, Δαφνηφορικά, Παιῶνας, Ἑπὶ ἄρχηματα, ὕμνοις διδασκαλίας, Στάθια, Εὐχόμενα, Θερμούς, Δράματα τραγικὰς, Ἐπιγράμματα, ἐπικὰ, καὶ καταλογὸν Παραινέσεως τοῖς Ἕλλησι, καὶ ἄλλα πλείονα.

CÆTERUM scripsit, libris septemdecim, Doricā dialecto, hæc; Olympionicas Pythionicas, Nemeanicas, Isthmionicas, Profodia Parthenia, Enthronismos, Bacchica, Daphnephorica, Pæanas, Hyporchemata, Hymnos dithyrambos, Scolia, Encomia, Lamentationes; Fabulas tragicas septemdecim; Epigrammata epica; item, soluta orationes, Admonitiones ad Græcos, aliasque plurima.

By the above extract from Suidas, we see (comparatively speaking) how very few of Pindar's writings have reached the present age; only those comprized under the four first enumerated titles, being composed in praise of the Conquerors in the four sacred Games of Greece, viz.

viz. the Olympic, the Pythian, the Nemean, and the Isthmian; and to these Horace alludes in the following lines:

Sive quos Elea domum reducit
 Palma cælestes, pugilemve equumve
 Dicit, et centum potiore signis
 Munere donat.

But by these lines,

Seu Deos, regeſque canit Deorum
 Sanguinem ———

he adverts to Pindar's Hymns in honour of the Gods and Deified Heroes, as well as his poems in honour of Apollo.

And by the words

Flebili ſponſæ juvenemve raptum
 Plorat ———

to his *epics*, or elegies. But by his particular allusion to the boldness of our author's Dithyrambics, in the words

Seu per audaces nova dithyrambos
 Verba devolvit ———

If we consider the fire and impetuosity of Pindar's

Pindar's natural genius, we have, perhaps, but too much reason to lament the loss of those supernatural flights of his Muse, as the most irreplicable one which the poetical world hath ever sustained.

The best, and perhaps the fairest, judgment that was ever passed upon the compositions of Pindar, is recorded in the impartial page of Longinus, (one of the most judicious critics that ever existed) and who, while he blames the correct mediocrity of the writers of his and former days, cites Pindar, Sophocles, and Homer, as instances of a glorious deviation. The transcendant sublimity, and, at the same time, unequality of our author, are such as could not escape the observation of the most ordinary reader, much less therefore of the critic of Palmyra; who, when he hath assigned reasons why inferior geniuses can be correct, and why exalted ones seldom can, concludes with this striking observation, *But who would not rather be Pindar*

than

than Bacchylides?" The unextinguishable fire of true genius shineth brighter through a length of years; while false genius, (that ignis fatuus of the intellect,) after having bewildered its votaries for a short time, is itself for ever lost in utter darkness.

Some fragments of Bacchylides, that are still extant, evince the mediocrity of his poetical talents; and yet he was once the formidable rival of the mighty Pindar. In like manner, art and Ben Johnson, in this kingdom, once held a competition with Shakespeare and nature: to borrow a phrase from the bar, there scarcely ever was a case more in point; the sweet swan of Avon was in the drama, what the bold swan of Dirce was on the lyre: both in their respective provinces equally inimitable. They were both endowed with that wildness of imagination which always accompanies an elevation of genius; the one caught the living manners as they arose

in the various scenes of many-chequered life ; the other painted in glowing colours, the athletic exploits of an heroically-romantic age, and was literally possessed of that * fine phrenzy, which the English dramatist described ; they both despised, and nobly deviated from, the laboured rules of art ; and both occasionally snatched graces beyond the reach of any, and were irregularly and magnificently great.—Cowley, in his imitation of Horace, sings,

“ Pindar is imitable by none,
 “ The Phoenix Pindar is a vast species alone !”
 as if by the latter part of the metaphor, he would hint something of the originality and daring sublimity of a poet, who seems to swallow up every thing in the rapid vortex of his unbounded imagination ; and whose glowing style is full of the boldest figures.—Apotrophe—personification—hyperbole—unexpected digression—and daring deviation—characterize the

B numbers

* The poet's eye in a fine phrenzy rolling.—SHAKESPEARE.

numbers of our lyricist, together with that abrupt transition, which, as it gives surprize to the reader, is so far from being any defect, that it constitutes the peculiar and essential beauty of the bold stile of lyric poetry. In his wildest and most excentric flights, however, the Theban bard never loses sight of his main object, and connects seeming inconsistencies, by the invincible chain of magic harmony; and is perhaps never more consistent, than when to vulgar cold-blooded readers, he appears inconsistent; and is, if the expression may be allowed, upon the whole poetically-coherent, when to a prosa-critic he may appear prosaically-absurd. Devoid of all appearance of art and affectation, he is every-where full of the venerable graces of simplicity, and the majesty of nature, conveyed in the strong stile of sententious brevity: no forced antithesis, nor any of those false thoughts, puerilities, and quaintnesses of wit, that disgrace his illustrious imitator Cowley. The very faults

faults of Pindar are the faults of genius; and are no other than the excesses of great and distinguished beauties: such as, a wild imagination, uncontrollable enthusiasm, and extravagant poetic ardour, often too violent to be quenched by the cold water of sober discretion. The following lines of Horace, originally intended to describe the unequal current of the river Tiber, most happily express likewise the exuberant and unequal flow of Pindar's numbers.

Fluminis

Ritu feruntur, nunc medio alvo

Cum pace delabentis Etruscum

In mare, nunc lapides aefos,

Stirpesque raptas, et pecus et domos

Volventis unâ, non finé montium

Clamore, vicinæque sylvæ :

Quum fera diluvies quietos

Irritat amnes.

The

The tide of Pindar,* like a running stream,

Is sometimes high, and sometimes low,

A quiet ebb, or a tempestuous flow :

And always in extreme.

Now, with a noiseless gentle course,

It keeps within the middle bed ;

Anon it lifts aloft the head,

And bears down all before it with impetuous force !

And trunks of trees come rolling down,

Sheep and their folds together drown :

Both house and homestead into seas are borne,

And rocks are from their old foundations torn,

And woods, made thin with winds, their scatter'd honours mourn.

DAVIDEN'S TRANSLATION.

Or, if the present translator of Pindar may be allowed the liberty of forming a new comparison, drawn from the amazing discoveries of modern astronomy ; he would say, that Pindar's muse of fire was like an excentric intensely-heated comet, since

* This line is a little altered to serve the present purpose, but the rest is verbatim from Dryden's excellent translation.

since in her aberrations through the heavenly regions of invention, tho' she takes such vast revolutions in the unlimited æther of imagination, she never loses entirely her intense heat, and never fails at her due and stated period to come back again to her bright sun of poetic genius.

In short, after all his inequalities, every bold and ardent word in the immortal Theban, breatheth the true and genuine spirit of poetry, in an almost unlimited variety of numbers.

Having premised thus much on the general spirit and sublimity of Pindar's odes, in which almost all are agreed; it seems necessary to be more particular, concerning the regularity and irregularity of Pindar's numbers; as, on this point the judgment of antiquity, and the fashionable criticism of the age, differ so widely.

Numerique festur

Lege solutis.

is, the stile, in which the Roman poet and critic

speaks

speaks of our Greek poet : and this sentence hath been held orthodox by the critics of nearly 1800 years.---Congreve, in the last age, and the very ingenious Mr. West, of this, reprobate the opinion. Pindar irregular ? say they : nothing can be more regular. These ingenious men have very clearly proved the regularity of Pindar in some particulars ; the grand question therefore now is, Whether he is, upon the whole, regular or irregular ? To determine this question, let us state a plain matter of fact, and let the learned reader judge for himself :---In most of Pindar's odes (that are now extant) the strophe and antistrophe consist of the same number of lines ; and the lines of the one correspond to the same numerical lines of the other : viz. the first line of the antistrophe corresponds in length and measure to the first line of the strophe ; the second to the second, the third to the third, and so on, as often as the strophe and antistrophe are repeated in the same ode : tho' at the same

same time there are no two lines of the same strophe or antistrophe alike, either in length or measure. The same holds good in general of the epode, which, in every repetition, in the same ode, consisteth of the same number of lines; and which answer to each other, in the same manner as the corresponding lines of the strophe and antistrophe: tho' no two lines of the same epode are alike. This is the case in most of Pindar's odes, but not in all; for there is one ode in particular, (the 14th, or last Olympic) consisting of two strophies only, which do not correspond to each other in any one respect whatever; there being no two lines alike throughout the whole ode; and besides, the 2d strophe is shorter by a verse than the first: But most, if not all, the other odes of Pindar, that consist of strophe and antistrophe, do correspond to each other. Some odes, again, consist entirely of colons, or stanzas, of eight or ten lines each; and these stanzas generally correspond

to each other, in the same manner as the strophe and antistrophe: tho' no two lines in the same stanza are of the same length or measure.

It is very remarkable likewise, that no two odes in all Pindar are of similar versification: and yet this is a perfect regularity of numbers, cries every modern critic, (on the implicit authority of Congreve and West) whether he himself hath ever read Pindar or not. Whatever was our author's reason for this individual partial regularity, it doth not much affect a modern reader; yet it is rather singular, that Mr. West, who is so strenuous an advocate for the regularity of Pindar's numbers, hath most ingeniously assigned the reason of this particular regularity; for, after quoting a passage from the Scholia on Hephaestion, he adds, "From this passage it appears evident, that these odes were accompanied with dancing; and that they danced one way while the strophe was singing, and then danced back again while the antistrophe

"phe

"phe was sung: which shews why those two
 "parts consisted of the same length and mea-
 "sure. Then, when the dancers were returned
 "to the place whence they set out, before they
 "renewed the dance they stood still while the
 "epode was sung.--If the same person both
 "danced and sung, when we consider how
 "much breath is required for a full song per-
 "haps one may incline to think, that the
 "strophe and antistrophe partook something
 "of the recitative manner, and that the epode
 "was the more compleat air."

It is observable further, that tho' the corre-
 sponding lines of the strophe and antistrophe in
 the same Ode of Pindar generally correspond
 very minutely, with respect to the number of
 syllables, the Scholiasts are often at some pains
 to make the quantity of the syllables correspond
 so nicely, and, to effect which, they are some-
 times obliged to make free with the common
 quantity of the established Greek Prosodia--

"Metrum

"Metrum laborat" is no uncommon complaint among the very best annotators on Pindar. The Scholiasts seem to try Pindar's versification by an ex-post-facto law of criticism; and, by adopting all the more modern terms of different measure and quantity, give some particular title to almost every kind of verse in Pindar: whereas they seem to forget that their pompous stile of verse and measure, Ionic, Acataleptic, Hypercataleptic, Brachy-cataleptic, Pæonic, Antispastic, Iambic, Trochaic, &c. &c. were names that Pindar in all probability never even heard of in all his life time. As poetry was manifestly prior to any established versification, the first poets wrote by no other rule of harmony, than their own ear: and the Greek Prosodia was formed from those particular combinations of long and short syllables, which were found to have an harmonious effect in the most admired verses of their poets; and those particular forms of verses, that were most frequently used
by

by any particular poet, in after-ages were called after that poet's name; as the Alcaic verse or measure, was so called from Alcæus, and the Sapphic, from Sappho.—But to return from this digression, on the plain state of the case above:—Were the Odes of Pindar upon the whole regular, or irregular? and if they were regular, to what a vast latitude did the regular metre of the Greek Poets extend? or rather doth it not appear, that Pindar's Odes were in some particular respects (such as in the distributions of the strophe and antistrophe, &c.) very regular, but in all others very irregular; and that the great variety of his verses, in their general structure, acknowledged no other standard or established rule than Pindar's own sense of harmony: and who, in all likelihood, first made the strophe of each ode in any fancy-measure that pleased him best; and then took great pains to make the antistrophe correspond to it; just as a modern poet, when he hath made one verse,

is

is obliged to make the next end with a suitable rhyme to it.

Congreve, in two odes of regular Strophe, Antistrophe, and Epode, hath imitated Pindar's manner with great strictness: tho' Gray's odes upon the whole appear to be composed most in the manner of Pindar, of any in the English language, except Dryden's lyric compositions: and very little, if any thing, inferior to the above-mentioned odes, is Collins's ode on the Passions: Mr. Maſon, indeed, in some of his choruses hath successfully imitated Pindar's manner and spirit. Akenſide, (tho' he is in general a close copyist of Horace) in his hymn to Cheerfulness, and in his ode on Lyric Poetry, hath many truly Pindaric flights. But that most beautiful collection of lyric pieces by the Rev. Thomas Warton, (the late practical professor of poetry in the university of Oxford) from the 'lucidus ordo' and consistent regularity that pervade the whole, appears to be composed more in the Horatian than the

the Pindaric manner.—There is an elegant translation of Pindar's odes in Latin verse, by Nicolaus Sudorius; but that learned modern is so very close an imitator of Horace, in his manner, style, and versification, that he hath (if the expression may be allowed) Horatianiz'd * Pindar.

When the present translator began the following work, he had never perus'd any English translation of Pindar; and it is surprising to think, how very little such an excellent poet hath been translated into the English language; he now finds, however, that Pindar hath been translated as follows: The whole number of his odes is 45; the 2^d Olympic, and the 1st Nemean, were, many years ago, translated paraphrastically, or rather imitated, by Abraham Cowley. Eight Olympics, the 1st Pythian, the 1st and 11th Nemean, and the 2^d Isthmian, have been translated by Gilbert West, Esq; and are too well known and too much admired, to need any further recommendation

• ——— Licuit, semperque licebit,

Signatum præsentî notâ producere nomen.—HOR. ARS. POC.

commendation; if any fault at all can be found with such finished compositions, it is, that they are rather too regular, to be perfect likenesses of the original. And it is observed likewise, in dis-favour of any subsequent translator, that Mr. West had too much good taste not to pick out the very best odes; and in fact he hath broken up all the richest mine of Pindar's poetry. A translation of six other Olympic odes, being those not translated by Mr. West, was published anonymously in the year 1775 or 1777, by a gentleman, on whom they reflect no small honour. Most, if not all, the remaining odes of Pindar, have been attempted by one Barnabas Green, Esq; but the present translator is too little acquainted with this curious collection, to be able to give any account of it: the learned reader, who will take the pains to wade through it, may judge for himself. There are some circumstances that operate against any English translation of Pindar, besides the inferiority of our language; when we consider that one part even of the literati are prejudiced against Pindar's odes, as flighty and incoherent

incoherent compositions; and that the other part are such enthusiastic admirers of them, that they look upon these poems as something more than human; and consequently will be disappointed in any translation; besides, that the Olympic and other sacred Games, which were held in such high veneration throughout all Greece, lose their dignity with the English reader. Besides all these considerations, and besides his own deficiency, there is another matter that operates strongly against the present translator; since, from the circumstance of his endeavouring to give as many specimens as possible, by choosing the shortest odes; he hath, in some measure, been confined to the most inconsiderable and inferior compositions of a most un-equal poet. In the following version, whatever was strophe or antistrophe in the original, is always marked as such in the translation: Some of the odes are attempted in regular, others in irregular measure; and of those that are regular, each ode is attempted in different versification, to give greater variety, and to approach, if possible, to a greater similitude of

of the original : but how far, after all his endeavours, the present translator hath been successful in his weak attempts, is, (with all due submission and diffidence) submitted to the determination of the candid reader.

OLYMPIC GAMES.

N. B. Mr. Potter in his *Antiquities of Greece*, and Mr. West in his most elaborate *Dissertation* on the Olympic Games, have so far exhausted this subject; that it seems only necessary to inform the English reader, who may not have perused either of those valuable treatises, that according to the most common opinion, these celebrated Games were first instituted by Hercules to the honour of Jupiter out of the spoils taken from Auges or Augeas, king of Elis, whom he dethroned and plundered, on being defrauded of the

C

reward,

reward, which that tyrant had promised him
for cleansing his stables: and for which we have
the authority of Pindar himself.

ΟΔΥΜΠΙ'ΑΔΑ Δ' ΕΣΤΑ-
ΣΕΝ ΗΡΑΚΛ'ΕΗΣ,
'ΑΚΡ'ΟΘΙΝΑ ΠΟΔ'ΕΜΟΥ.——2d Olympic.

Alcides, Jove's heroic son,

The second honours claims,

Who, offering up the spoils from Augeas won,
Establish'd to his fire th' Olympic Games.

WEST.

IVth OLYMPIC CODE,

INSCRIBED TO

P S A U M I S,

OF THE CITY OF

CAMARINA (now CAMARANA) in SICILY,

ON HIS

VICTORY in the CHARIOT RACE,

In the LXXXIIIrd OLYMPIAD.

C's

A R G U M E N T.

HISTORY does not furnish us with any other particulars of this Psaumis, than that he was the son of Acron, and (as may be gathered from the Scholiasts on Pindar) remarkable for being grey-headed when he was young. The poet begins this ode with a solemn address to Jupiter, and deduces the engorgium of his champion from his recent victory alluded to in the inscription; and compliments him further on his skill and care in the breeding of horses; praises his hospitality, public spirit, and patriotism; concluding with a similar instance of one Erginus, the son of Clymenus, who, tho' a young man, was likewise grey-headed, and obtained a victory in another ancient game.

STROPHES.

O F Foot - unweary'd thunder Character

supreme,

O Jove Olympic, dignify my theme!

Since thy fair handmaids winged Hours & Days,

Guiding the circling years around,

Bring back Olympia's honour'd Game,

And with the various harp's sweet sound,

A witness send me forth to sing its lofty praise.

When

NOTES.

[*Of foot-unweary'd thunder &c.*] The text is,

Equitator vespertini stridis,

Pedibus indefatigatis

22.

The most obvious construction of which is,

Equitator vel auriga supremè tonitru,

Pedibus-indefatigati,

O Jupiter!

O Jove supreme, driver of the foot-indefatigable thunder!

C 3

Tho'

When friends in glorious worth excell,
 Attentive to th' harmonious shell,
 The virtuous catch the kindred flame,
 And gratulate the man the poet decks with fame.

Great son of Saturn ! Ætna's sacred king,
 Beneath whose stormy mount vast Typhon lies
 By

NOTES.

Tho' some Commentators render *ἔκρηγε*, "vibrator, brandisher," and tell us that *ἔκρηγε* is a verb active, and generally governs an accusative case after it : *ἔκρηγε* ἵππους, they say, is Homer's phrase for driving of a chariot, (for saddle horses were not in use at the time of the Trojan war,) and not simply *ἔκρηγε* ; but, with all due deference to these commentators, it is observable that Pindar almost always uses the word *ἔκρηγε* in a neutral sense ; and by that single word, conveys the full idea of driving a chariot ; and this sense of the word seems most congenial to the spirit of Pindar, as it is not altogether unlike that very sublime image of the Psalmist, when he maketh Jehovah to ride on the wings of the wind.

Ætna's sacred king, &c. Jupiter had a temple on mount Ætna, in the days of Pindar.

Vast Typhon lies, &c. Typhon, or as the Latins call him Typhaus, was one of those metaphorical giants that fought against

By thee hurl'd headlong from the skies ;

Raise my aspiring voice to sing,

(Let thy fair progeny, mean while,

The Graces all benignant smile)

And praise the victor youth upon the tuneful
string :

ANTISTROPHES

In the bright Muses' strain divine,

Virtue's extensive light shall shine.

I see its radiance from afar

Illumine Psaumis' rapid car ;

With

NOTES.

against Jupiter, and who, according to Pindar and Ovid, was buried under mount Ætna.

I see its radiance from afar, &c.] It is not quite clear in the original, who or what cometh in the chariot of Psaumis, &c.

Ἰαλμυίδος γὰρ ἵππων

Ὀξύειρ, ὃς σταίης ῥαψαυμένης

Πρωτοῦ.

C 4

Psaumidis

With Pisa's olive crown inwove,
Behold it glittering o'er his head above.

To

NOTES.

Psaumidis enim (hymnus) venit in curribus, qui (Psaumis scilicet) oleâ coronatus Pisatide, anglicè, the hymn cometh or is carried in the chariot of Psauimis, &c. This sense of the Scholiasts seems very poetical; and as these learned gentlemen do not always interpret their author in the most poetical sense, the translator hath adopted their interpretation; and as this hymn is said to be *εὖ φασὶ, λυμεν*, "the light of extensive virtues, the translator flatters himself that he may be allowed the liberty which he hath taken in his version, as it is seldom that Pindar can be rendered in too bold a sense.

With Pisa's olive, &c.] Pisa (the same with Olympia) was a town in the territory of Elis, where the Olympic Games were celebrated; often confounded, especially by the poets, as Mr. West complains, with Elis; tho' they were distant from each other fifty stades or stadia: it appears however, that Pisa was the more ancient, and Olympia the more modern name; for it is observable, that Cænomaus, whose beautiful daughter Hippodamia Pelops obtained, by conquering her father in the chariot race, was stiled king of Pisa, as is related in the first olympic ode. In all probability this distinguished spot in ancient Greece, obtained the name of Olympia, from a temple there built and dedicated to Jupiter Olympius; and in

To Camarina, to his native town,
He hastes to bear the trophy of renown.

O may the God perform my champion's vows!

With future chaplet crown his brows :

Due

NOTES.

in which was the famous ivory statue of Jupiter by Phidias, the idea of which that celebrated statuary of antiquity is reported to have borrowed from Homer's sublime description of that deity.

To Camarina, to his native town,

He hastes to bear the trophy of renown, &c.] These two lines confirm the opinion that this ode was a kind of extemporary composition, and sung at Olympia immediately upon Psaumis being proclaimed conqueror in the chariot race, previous to his return to his native country.

With future chaplet crown his brows, &c.] This likewise is a collateral confirmation, that this ode was sung before Psaumis contended in the two other games, in which he came off conqueror in the same Olympiad ; viz. the one in the race of the Apene, a wain or slower chariot drawn by mules ; and the other, in the race of single horses ; both which victories are celebrated in the 5th Olympic ode : and previous to which, the prayer in these lines, must have been offered up with great propriety by the poet.

Due to his high desert is glory's various meed,

Whether he cherishes the steed,

Or like the unexhausted flood

His liberal manners flow,

With bounteous hospitality endow'd,

His virtues still no bounds shall know ;

While glowing with a patriot zeal

He shines the peaceful guardian of the common-
weal.

Unstain'd by falsehood flows my song ;

Pure rolls its candid strain along ;

Just praises grace the virtuous youth ,

Experience is the test of truth.

EPODE.

NOTES.

Cherishes the steed, &c.] When we consider the scarcity of horses in ancient Greece in the early days of our author, and at the same time consider the usefulness of these noble animals, we shall not be surprized, that Pindar esteemed the breeding and managing of horses, an object worthy of the care and attention of his heroes.

Experience taught the Lesbian dames,

When by Clymenus' white-hair'd *son,

From Boreas' offspring, in the games,

They saw the prize of swiftness won :

* *Erginus.* Thus

NOTES.

Experience taught the Lesbian dames, &c.] This refers to a circumstance in the fabulous or romantic history of Greece. Hypsipyle (the Scholiasts tell us) was celebrating funeral games for the death of her father Theseus, king of Lemnos, at the very time, that the Argonauts, in search of the golden fleece, by contrary winds or some other accident, were driven on that island. Some of the Argonauts, among the rest Erginus the son of Clymenus, were candidates for the prize in the foot race, in which the champions contended in complete suits of armour. This young competitor, because he was grey-headed, was laugh'd at by the matrons of the island, as incompetent for the contest ; but after the course was ended, and he, contrary to their expectation, was declared victor, Hypsipyle paid him the highest compliments, — and it does not appear that the Lesbian ladies any longer doubted his sufficiency.

From Boreas' offspring, in the games, &c.] Zetes and Calais, the sons of Boreas, are said to have contended in that course, as we are informed from the commentators on Pindar ; and this is translated from the comment into the text, to render the latter intelligible ; Pindar himself, in one of his odes, mentions the names of Zetes and Calais, as adventurers in the Argonautic expedition.

Thus to Hypsipyle the hero said,

While all in brazen arms array'd

She plac'd the garland on his head :

“Lo ! I am he—prompt for each hardy deed

(Tho' here the palm to swiftnefs is decreed)

Whose hand and heart are equal to his speed.

For know, that oft upon the youthful brow

Beyond its rightful claim of years

The mark of hoary age appears,

And on its locks are shed th' untimely snow.”

N. B. This is one of the VI Olympic Odes, that were translated anonymously in the year 1775.

NOTES.

Tho' here the palm, &c.] —

Τὰ χυρῶν

Χαίρει δὲ καὶ ἥτοι ἴσον.

The common Latin translation of Pindar renders this passage “In celeritate manus et cor æquantur :” viz. my hands and heart are equal in swiftnefs. The phrase “swift of foot” is common; but the swiftnefs of the hands and heart is rather a strange idea. The grammatical order of the words in the original is common enough ; there being two nominative cases, the first plural, and the latter singular. The adjective agrees with the latter only ; the construction is clearly as follows:—Celeritati, (viz. pedum) manus (*æquales sunt*) et cor æquale est. My hands are equal, and my heart is equal, to the swiftnefs of my feet.

THE
XIth OLYMPIC ODE,
INSCRIBED TO
AGESIDAMUS,

The Son of ARCHESTRATUS, of Locris,

Who, in the LXXIVth OLYMPIAD,

GAINED THE VICTORY

In the EXERCISE of BOXING,

OR THE

FIGHT of the CESTUS,

In the CLASS of BOYS.

N. B. This ode is inscribed to the same person as the Xth Olympic, and to which it appears to be a kind of appendix; the author having a long time delayed the former, added this short ode by way of interest, as is sufficiently expressed by the Greek word *ἔπειτα*, annexed to its title.

A R G U M E N T.

THE Poet in this ode, sings the praises of Agefidamus, and of his country Locris; he deduces the encomium of his young champion, from his skill in the exercise of the Cestus; and praises his country from its wisdom, hospitality, and fortitude.

This ode in the translation is attempted in a manner somewhat similar to the original, since the Strophe and Antistrophe are of the same length, and the corresponding lines of each consist very nearly of the same measure; but it is still much more regular than the original, because therein no two lines of the same Strophe or Antistrophe are alike; nor any two lines of the Epode alike; which is the case with the generality of Pindar's odes, as hath been already observed.

S T R O P H E.

THERE is a time, to mariners when flow

Pleasure and use from all the winds that blow;

What time they spread their anxious sails,

To catch the swiftly-winged gales.

There is a time, upon the thirsty plains

When, daughters of the cloud, descend the
timely rains.

When vict'ry crowns the swift or strong,

The time demands mellifluous song :

Songs are the first fruits glorious Victors claim,

The firmest basis of their rising name,

And pledge, by oath confirm'd, of their great
virtues' fame.

A N T I S T R O P H E.

N O T E S.

By oath confirm'd, &c.] Καὶ πικρὰ ἔχουσιν πιστάων ἀποδείξ.

Et fidum pignus (juramento sanctitum) magnis virtutibus. Opius,
theme opus, properly signifies, an evidence confirmed by oath: and
Pindar frequently delivers his poetical assertions under that form.

ANTISTROPHE.

The happy man with wreath Olympic crown'd,
 The canker'd tooth of Envy ne'er shall wound;
 My shepherd-tongue shall feed the willing lays,
 That modulate each mighty conqueror's praise.
 From heav'n's high king all mortals wisdom
 draw,

From wisdom's sacred source the Muses' num-
 bers flow.

Son of Arcestratus,* for thy young might
 And early prowess in the Cestus-fight;

Thy

* *Agfidamus.*

NOTES.

My shepherd tongue, &c.]

Τα μὲν ποιῆσεν

Ἰδοῖσα ποιῶναι ἐβλεπ.

Hæc quidem (scilicet laudatoris hymnos) nostra lingua pascere,
(more pastoris) vult: Ἰδοῦσαν, theme ποιῶν, pastor, a shepherd.

Thy brow, with Pisa's golden olive crown'd,
 I'll loudly * sing the song of triumph round,
 And join the ornament of music's sprightly sound.

D E P O D E.

* *Kikadon*, cum strepitu canam, theme, *κικαδον*, strepitus.

NOTES.

Thy brow with Pisa's golden olive crown'd, &c.]

Επι σφαιρω χρυσιας ελαιας.

Super coronam aureæ eleæ.

From this passage, and others of a similar tendency, some learned moderns have been induced to believe, that the crowns given to the Victors in the Olympic Games were of gold, contrary to the opinion of every ancient author that hath treated on that subject. The word "golden" appears to be no other than a common epithet with Pindar to express any thing that is valuable or sacred; our author (at least in his writings) seems to have had a predilection for this metal. Thus he uses the phrases "golden Venus, golden-bowed Apollo;" and he begins that highly poetical ode, his first Pythian, by addressing himself to the golden harp of Apollo. It is at present universally allowed, that the Olympic crowns were all composed of the branches of wild olive; and as the Olympic Games were dedicated to Jupiter by Hercules, the Eleans, to give greater solemnity to their games, always pretended that the wreaths were made of olive branches pluck'd from the very tree planted at first by Hercules in the Altis or sacred Grove, and brought by him from

50 OLYMPICODES xi

EPODE.

Nor shall thy Locris e'er remain unfung,

Thy native country, happy earth !

Her sons to early vigour strung,

Fann'd by the Zephyr's balmy breath.

Ye Muses, view well pleas'd the Locrian land,

Where youths and virgins, hand in hand,

In

NOTES.

from the country of the Hyperboreans : tho' there were so many different trees within that inclosure, every one was occasionally said to be the identical tree planted by the hero himself ; just as there were different mulberry-trees at Stratford-upon-Avon, and at the very ridiculous jubilee there exhibited, every one was affirmed to be the individual tree planted by immortal Shakespeare.

Fann'd by the Zephyr's balmy breath, &c.] There were in all three colonies of the Locrians ; but those here meant, were the Epizephyrian Locrians, situated on the sea-coast at the South-western extremity of Italy, so called from their situation, or perhaps from the mildness of the climate, which is alluded to in the translation.

Where youths and virgins, &c.

Euphrosyne,

Una cum canticibus inducitur chorus.

The

In honour's cause advance,

Inspire the choral song, while they lead up the
dance.

Nor deem it, heav'nly virgins, a disgrace,

To visit Locris' warlike race :

For not her chiefs renown'd in fight,

The peaceful hospitable virtues slight ;

Nor her brave natives of the sea-beat shore

Despise bright science' precious lore :

Thus nature's wisdom hath decreed,

Still to preserve a generous breed ;

Since

NOTES.

The theme *κνυμεν*, whence the verb is derived, signifieth sometimes commessatio, a revelling or harvest song ; but in Pindar's sense it means hymnus victorialis, a song of triumph ; and as this song was always accompanied with dancing and music ; by the help of the preposition *συν*, cum, this one word happily expresses the whole triumphal procession of an Olympic conqueror ; and which this version can hardly express in three lines.

Since not the wily fox can change his race,
Nor roaring lions' whelps their lordly fires dis-
grace.

NOTES.

Since not the wily fox, &c.] The epithet joined to fox in the original is *astutus*, ardens, fiery; the force and meaning of which the translator doth not sufficiently understand, to render with propriety in English.

Nor roaring lions' whelps, &c.] Horace possibly took the hint from the concluding sentiment of this ode, in the following lines, in his admired ode in praise of Drusus:—

“Fortes creantur fortibus et bonis,

“Est in juvenis, est in equis, patrum

“Virtus, nec imbellem feroces

“Progenérant aquilæ columbam.”

T H E

XIIth OLYMPIC ODE,

INSCRIBED TO A ZACHTY

ERGOTTELES,

(The Son of PHILANOR, Citizen of HIMERA.)

ON HIS GAINING

The PRIZE in the FOOT RACE,

Called in the Greek, *δευξόποιος*, *longo cursu*,

Anglice, the LONG COURSE,

In the LXXVIIth OLYMPIAD,

D 3

A R G U M E N T.

PINDAR, in this ode, derives the praises of his champion, from the victory alluded to in the title, and likewise from some other victories in the Pythæan and Isthmian Games.—It appears that Ergoteles was a native of Crete, and banished from thence through the fury of a prevailing faction, and afterwards honourably entertained at Himera, a city of Sicily, of which he caused himself to be proclaimed upon gaining the Olympic crown.

S T R O P H E.

S T A N Z A L.

PRESERVING Fortune, goddesses hear!

Attend thy vot'ry's suppliant prayer;

Daughter of freedom-guarding Jove,

On Himera's wide city shed thy purest beams of
love.

S T A N Z A

N O T E S.

Preserving Fortune, &c.] "O diva, gratum quæ regis antium," &c. is the title by which Horace addresses his goddess of Fortune; but there seems to be a particular propriety in Pindar's dedicating this ode to her, since Ergoteles his champion had gone through such various scenes of life. But why the poet should distinguish her by the epithet *conservatrix, ægis, protectrix*, it is not quite so easy to be conjectured: most probably this refers to some statue erected to that capricious deity in the city of Himera. Why Fortune should at any rate be called the daughter of Jupiter, is by no means clear; but the reason why Pindar gives Jupiter the title of Eleutherian, (the guardian and giver of liberty) doubtless proceeds from hence: That as he wrote this ode soon after the time of Zerxes's expedition, he had in his mind a fresh impression of the victory obtained at Plataea, by the united states of Greece,

S T A N Z A II.

While lofty ships in safety ride,

Thy power restrains the swelling tide,

Thou guid'st the rapid course of blood-stain'd
war,

And rul'st, in peaceful states, the councils of the
bar :

S T A N Z A III.

While man's vain hope and idle fear,

Like floating meteors in the air,

Blown by thy uncertain breath,

Rise to life, or sink to death,

And now they sudden shine, now sudden dis-
appear.

ANTISTROPHE.

NOTES.

over Mardonius the general of the Persians ; in memory of which
the Grecians erected a temple *Διὸς Σωτῆρος*—Jovi Liberatori.

A N T I S T R O P H E.

Man to the future ever blind,
 No sure preface from Heav'n can find :
 Fore-knowledge is th' immortal's right,
 Who leave presuming man in error's endless
 night.

S T A N Z A II.

To make the hearts of mortals flow
 With joy, th' indulgent gods bestow
 Sometimes beyond their wish & ardent thought;
 Again their airy schemes they laughing bring to
 nought.

S T A N Z A III.

And thus the fate of frail mankind
 Quick shifts and changes like the wind,
 Tost and almost lost to-day
 On misfortune's stormy sea,
 To-morrow they enjoy serenity of mind.

E P O D E.

E P I C O D I E.

The honour of thy feet, Philanor's* son,

In the swift course had never shone,

But faded like the fallen leaf;

Had but thy ever-reflecting mind

To home inglorious been confin'd,

Like the fierce cock the bird of night,

Lost in domestic feud and fight.

From

* Ergotelet.

NOTES.

Had faded like the fallen leaf, &c.]

“Ανδρὸς ἵππεα καὶ σφαιροκόνητος ποδῶν.”

(Καὶ σφαιροκόνητος ex ἡγῆα et σφαῖρα, solum, et πῦρ fluo.)

Honor pedum inglorius fluxisset morè foliorum:

The honour of thy feet inglorious had fallen after the manner of leaves: A metaphor taken from the falling of the leaves from the trees in autumn.

Like the fierce cock, &c.] However singular it may appear to a classical reader to compare an Olympic conqueror to a cock, the propriety of the similitude must appear to every English reader, when he considers, that there is not in the whole race of birds (the eagle not excepted), a nobler or a more intrepid animal than the fighting cock. — The English proverb says, “The cock crows, while the lion roars.”

From youthful riot, term'd sedition,
 Sprung thy godlike fault, Ambition,
 And which, to raise thy fame compleat,

Depriv'd * thee of thy native Crete :

A prelude to thy vast renown,

For hence thou gain'st Olympia's crown ;

While victory proclaims thy glorious name,
 Twice in the Pythian and the Isthmian Game.

Ergoteles !

* *Autees, privassit, vel multassit.*

NOTES.

** twice in the Pythian and Isthmian Game, &c.]* Such was the honour and esteem, in which the conquerors in the Olympic and other sacred games were held by the ancient Greeks; that when Pindar celebrates the victory of any one champion in any one particular game, he generally mentions his victories in any of the other games, and frequently the victories of his ancestors likewise : and in the enumeration of which, as Pindar is remarkably exact, this distinguishing peculiarity ought certainly to be most strictly regarded by a translator, though it seems by most translators to have been little attended to ; whereas in the scale of ancient honour the addition of a single victory, in the Olympic Games, confirmed one degree of immortality ; and so in proportion of the other sacred, and of the other inferior games of Greece.

Ergoteles ! the nymphs with flowing hair

For thee refreshing baths prepare ;

In joyful Himera retire from toil,

And quit thy native and less grateful foil.

N. B. The regularity in the original, is here attempted to be preserved in some measure in the translation ; as the several lines of the Stanzas of the Strophe correspond to the lines of the Stanza of the Antistrophe.

N. B. Since

NOTES.

For thee refreshing baths prepare, &c.] Alluding to the warm baths of Minerva in or near the city of Himera, in which Hercules is said to have refreshed himself, when tired after driving the oxen of Geryon.

In joyful Himera retire from toil, &c.] It appears evident, that the Olympic conquerors had a right to name themselves of what city they pleased. Thus Ergoteles, who thought himself ill-treated by the Cretans, caused himself to be proclaimed a citizen of Himera, his adopted city ; and where, from the conclusion of this ode, he seemed inclined to spend the remainder of his days.

N. B. Since this ode was translated, the translator hath seen a Sicilian coin, struck by Agathocles, after he had assumed the title of king, which he did in Africa after the manner of Alexander's captains; and as the initials of Himera are inscribed on another Sicilian coin, supposed to have been struck by Duceius, it is highly probable that Himera was originally a city of the Siculi, the ancient inhabitants of Sicily, before the Greeks came into that island.— The translator hath likewise seen a third Sicilian coin, supposed to have been struck about the time of Pindar, with the inscription, *οὐλῆαυ τερχα*: the first word is very legible, but the second rather obscure. This ancient inscription will probably help to clear up the meaning, and to prove the propriety of Pindar's address in the exordium of this ode; which (as hath been observed, and with great propriety) is, in its natural order and composition, the most unexceptionably clear and consistent of any in Pindar, though to those who are not well versed in the Greek language, it is a little difficult in some parts, respecting its grammatical construction.

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country, that Pindar was originally a city of the Sicily, the
Sicilian coin, supposed to have been struck by Demetrius, it is high-
ly probable; and as the initials of Pindar are inscribed on another
of his, which he did in Africa after the manner of Alexander's
Sicilian coin, struck by Agathocles, after he had obtained the title
M. B. Since this ode was translated, the translation has been a

T H E

XIVth and last OLYMPIC ODE,

MONOSTROPHIC, or consisting of STROPHES only.

INSCRIBED TO

ÆSOPICHUS,

(The Son of CLEODEMUS, of ORCHOMENOS)

ON HIS VICTORY

In the SIMPLE or SINGLE FOOT RACE,

In the CLASS of BOYS,

In the LXXVIth OLYMPIAD.

TRANSLATED IN IRREGULAR MEASURE.

N. B. This ode, a short specimen of Dithyrambic poetry, certainly merits the title of irregular, if any ever did; since the first Strophe is usual with Pindar, contains no two lines alike: the same holds true of the second Strophe; and besides, the verses of the second Strophe do not at all correspond with the measure of the verses of the first. Is it possible to conceive any Dithyrambic ode more irregular than this? since it consists of two Strophes of an unequal length; and, throughout the whole of both, no two lines are of the same length or quantity.

ARGUMENT.

The first Strophe of this beautifully-poetical little ode, may most properly be said to be dedicated to the Graces, the guardian goddesses of Orchomenos, a city of Bœotia, near the river Cephissus; where it was most probably sung in some temple erected to these female deities, immediately on the triumphal return of Æfopichus to his native country after his Olympic exploit.—In the second Strophe the poet returns to the consideration of his young hero, whom he celebrates for his early victory in the Olympic Games; and concludes, by desiring Thalia to go together with Echo, and convey the sound of his fame to his father Cleodemus, in the shades below.

S T R O P H E I.

YE Graces ! smiling progeny of heav'n,
 To whom by lot Cephissus' streams were giv'n,
 Where fair young steeds adorn the plain,
 Queens of the bright Orchomenos, ye reign :
 Crown with success your suppliant's prayer !
 In ever-blooming beauty's pride,
 Who o'er old Minyas' race preside,
 Ye splendid virgins hear !

Whate'er is sweet or pleasant here below,
 Your bounties all bestow ;

E

NOTES.

Where fair young steeds, &c.]

— Καλλίνωδος ἵ-

δων.

Pulchris-pullis-equinis-claram sedem ; anglicè, the fair-colt-famous seat — one of the few compounded epithets in Pindar, that can hardly be render'd in English verse without a paraphrase.

Who o'er old Minyas' race preside.] Minyas, a Thessalian, was considered as the founder of the city of Orchomenos, being the first king that reigned there.

Is any hero crown'd with fame

In Olympia's sacred game,

In the lists is any strong,

Any beauteous, fair, or young,

From you they all acquire their captivating force,

From you e'en Wisdom's charms derive their
copious source.

When

NOTES.

Is any hero crown'd with fame,

In Olympia's sacred game, &c.] There is in this place a beautiful and elegant conciseness in the Greek, which is not easily to be expressed in a modern language;

Εἰ σέθεν, σὶ καλὸς, σὶ τις ἀρχαῖος,

Ἄνθρωπος.

Si sapiens, si pulcher, si quis splendidus, (βίη) vir,

The elder Scholiasts on Pindar say, that by *σέθεν*, is meant a poet, such as Homer; αὖτις *σέθεν* ὁ Όμηρος, is their interpretation; but whoever considers the splendor and dignity of the Olympic Games, may perhaps fairly conclude, that by the word *ἀρχαῖος*, Pindar might mean an Olympic conqueror.

When mortals sacrifice at festive shrine,
 The dance and feast your influence inspires,
 And the vocal chorus fires,
 While godheads listen to the strain divine,
 Nor less presiding o'er the bright abodes,
 You guide th' employments of the blessed
 gods;

Εὐχόμενοι θρόνῳ

When mortals sacrifice, &c.]

Ὀὔτις γὰρ θεῶν

Ἐσπέρην Χορεύειν

Κορυδαίνῃ, &c.

Ὀὔτις δαίμων

Which the Latin paraphrase in the Oxford edition of Pindar, renders thus :—Adeo ut ipsi dii choros sibi ab hominibus institutos, et quæ sibi ex sacrificiis (mortalium) celebrantur convivia, non sine gratia disposita, regant. And this sense is preferred in the translation, because it heightens the climax, and marks the contrast between these and the following verses, wherein the Graces are said to be likewise the dispensers of all the works or employments of the gods in heaven.

Thron'd above the starry sphere,

Golden-bow'd Apollo near,

You raise th' immortal sense of pleasure higher

And charm th' eternal mind of your Olympic

fire.

S T R O P H E II.

Queen of joy, Aglaïa come !

And thou that lov'st the Muses' song,

Gentle Euphrosyne,

Queen of delight and laughing glee !

Daughters both of Jove supreme,

Hear ye the bard, and dignify his theme.

And Thalia, join the tuneful throng ;

You likewise love the Muses' song :

With

NOTES.

Golden-bow'd Apollo near, &c.] This passage is supposed to allude to some statues of these goddesses, placed in the temple of Delphi, on the right hand of the statue of Apollo.

And Thalia join the tuneful throng.] One of the three Graces was called in the Greek *Θάλια*, whereas the Muse of Comedy was called

With breath celestial, oh ! inspire

To victory's glad sound the vocal quire ;

“ And softly sweet in Lydian measure,”

Pour out heav'nly music's treasure,

And with light footstep guide the choral hymn

along :

In *Æsopichus*' high praise

Attune the meditated lays,

For

NOTES.

called *Odium* ; the Latin authors, and after them the English, render'd both *Thalia* ; which hath caused some little confusion : but this confusion is easily remedied, by pronouncing the letter *i* short in *Thalia* the *Grace*, and long in *Thalia* the *Muse* : for the first we have the authority of the Scholiasts on this ode of Pindar, and for the last the authority of Virgil :

Nosra nec erubuit sylvas habitare Thalia. — Eclog.

Softly sweet in Lydian measure.] This line is borrowed from Dryden's immortal ode entitled Alexander's feast, or the power of music, (in honour of St. Cecilia's day ;) and who, as he was very well acquainted with the Greek and Latin classics, probably had this passage in his eye.

70. OLYMPIC ODES xiv

For fir'd by thee he won th' Olympic crown,
And for old Minyas' city* purchas'd rich renown:

With Echo, sportive nymph of air,

Down to the black-wall'd † dome of Proserpine
repair;

And when arriv'd there,

Convey the joyful sound to Cleodemus' ear:

Tell how fleetest in the course,

With unrivall'd matchless force,

His

* *Orchomenos.*

† *μελαρρυγέα δόμος.*

Ad urbem nigros-muros-habentem.

NOTES.

With Echo, sportive nymph of air.] This part in the original is capable of two interpretations, and may either be considered as a continuation of the Apostrophe to Thalia, or a new Apostrophe to Echo. But as both senses are equally poetical, the translator hath chosen the former as most grammatical; since *Ἠχώ* pro *Ἥχῳ* appears to be the dative case, and can hardly even by the Doric dialect, be put for *ἦχώ* or *ἥχώ* in the poetical vocative case; so that *ἦχώ* *Ἠχώ*, is most properly rendered, *ho unā cum Echo*, go thou (Thalia) together with Echo, &c. And this mode of construction hath the sanction of the learned Schmidius, one of the best editors of Pindar, and who is said to have spent seven years in the study of this author.

His young aspiring son

On glorious Pisa's bosom Jove's high honours

won ;

Tell how he ran beyond compare,

And with the wings of Contests crown'd his
loosely-flowing hair.

N. B. On

NOTES.

On glorious Pisa's bosom.]

Καθ' ἑνὸς τοῦ Πισῆος Πτερά,

Apud sinus illustris Piseæ.

It is presumed that the word bosom, the very literal translation, may not be deemed too bold in the English language, particularly when the reader recollects, that it is in one of the boldest Lyric poets that ever existed.

With wings of contests crown his loosely-flowing hair.]

Ἐκαστῶν ἀνδρῶν ἀέθλων

Ἰνσῶν ἁλίστων.

Coronavi casarium (juvenilem) alis inclitorum certaminum.

He crown'd his youthful hair with the wings of celebrated games. The Schollasts have laboured to give a variety of learned senses to this passage, and almost explain'd the meaning quite away. It most probably alludes to a fact, which was, that to the Olympic crowns were generally added some emblems expressive of the exercise in which the victor excelled ; and as wings are the known emblems

N. B. On perusal of Heyne's most elegant Göttingen edition of Pindar while this ode was in the press, the translator is peculiarly happy to find, that the total irregularity of the original is further confirmed by the German Longinus. In speaking of this ode he calls it "Συδὸς, μονοστροφικὴ, et quidem *arripuit* [lege *solutum*]; dum enim strophæ diversæ (*συν*) schematis, cujus rei exemplum aliud in Pindaro nullum extat." Heyne hath likewise thrown a new light upon this poem, by his judicious punctuation; but by his fixing a full stop after the words "εἰς ἡλῆν," which manifestly allude to 'Thalia, he must of course understand *αἶψα* to be of the vocative case; whereas, if, according to the Glasgow edition of Pindar, there is only a comma fix'd after *ἡλῆν*, there will be a continuation of the address to 'Thalia, agreeable to this version. The translator is still of opinion that the word *ἡλῆν*, 17th verse of the original of this ode, is of the imperative mood, and ought to be rendered *venite*, as addressed to 'Thalia, and not *veniebam*, in Pindar's own person.

NOTE.

biems of swiftness, they were certainly the most proper to distinguish a victor in the foot race. Agreeable to what Mr. West hath most judiciously observed, who hath translated this ode as well as the XIth and XIIth Olympic Odes, a circumstance which the translator of this collection did not recollect, when he attempted these three little odes; but it is a circumstance however, which gives him a fair opportunity of feeling his own inferiority: and which he is ever happy to acknowledge, when contrasted with such transcendent excellence.

PINDAR's address to his HARP.

TRANSLATED FROM THE

Beginning of the Ist PYTHIAN ODE,

INSCRIBED TO

H I E R O,

Of the City of ÆTNA and King of SYRACUSE,

THE METROPOLIS of SICILY,

ON HIS VICTORY

In the CHARIOT RACE,

In the PYTHIAN GAMES,

In the XXIXth PYTHIAD,

WHICH CORRESPONDS

(IN POINT OF CHRONOLOGY)

With the LXXVIIIth OLYMPIAD.

With the LXXVIII. OLYMPIAD.

(IN POINT OF CHRONOLOGY.)

WHICH CORRESPONDS

IN THE YEAR OF THE ROMAN

TO THE PYTHIAN GAMES

IN THE CHARIOT RACE

ON HIS VICTORY

THE MEDAL OF HIS COUNTRY

OF HIS COUNTRYMAN AND KING OF SPAIN

THE ILLINOIS

IMAGINED TO

REPRESENT THE PYTHIAN GAMES

AND THE VICTORY OF

PHIDIAS IN THE PYTHIAN

S T R O P H E I.

HAIL, golden Harp! (Phœbus! thy gift
divine,

And rich possession of the sacred Nine,
Whose violet-curled in thy broad radiance shine.)
The step & dance hear thy loud-warbling string,
What time the leaders of the choir begin

To

NOTES.

Whose violet-curled, &c.] The original Greek for these three lines is. Χρυσὴν φεγγυγὴν Ἀπόλλωνος καὶ ὑπελακμενῶν *

* ὑπελακμενῶν, ex lat

violâ, et πλεγμαίης,

συνδύον Μουσῶν κίθαρ.

cinnanns, theme πλεμ.

O aurea cithara, Apollinis et violaceo-cinnannos-habentium conveniens Mulsarum possessio. — O golden Harp, the fit or becoming possession of Apollo, and of the violet-curled Muses!

The translator hath retained this peculiar phrase in this version; tho' it is not very clear (if violets were of the same colour in Greece, as they are in England), what particular idea of "the beautiful" the poet meant to express by violet-colour'd hair: but as the Poets generally attire their metaphorical mistresses, the Muses,

76 P Y T H I A N O D E S

To give the signal for th' approaching dance ;
As splendid youths and blooming maids advance,
Thy light-struck chord sends forth preluding
found,

While in gay circle all around,

To rapid measures mov'd, the dancers' feet re-
bound.

Exhausted

NOTES.

Muses, in some admired dress of the ladies of their own times, the fair, or pale-blue hair, if any such there were, might possibly have been a fashionable mark of beauty in the days of Pindar.— From his mention of “curls” however, and from the notion which we are taught to entertain of Attic Simplicity, as well as from the consideration of ancient coins, statues, and paintings, exhibiting female figures; we may guess, that the beautiful women of Greece wore their hair in loosely-flowing curls, and that their whole dress merited the Horatian encomium of “*simplex munditiis*.” The fair faces of the Ladies of Attica were not obscured, and almost lost, under any of those hair-erected turrets that load the “cloud-cap'd heads” of our modern *fine Ladies*.—Greece, the distinguished seat of ancient wisdom, refined taste, and every species of heroic worth and masculine virtue, was likewise so very celebrated for fair and beautiful women, that it obtained the poetical appellation of “*Καλλισύνη*, the country of fair women”; and tho' the translator may, without any flattery or compliment, assert that his fair country-women are

Exhausted by thy potent charm,

From angry Jove's uplifted arm,

The forky flaming thunder-bolts expire,

And for a time lies quench'd th' eternal light-
nings' fire.

Of all the feather'd race the king, *

The thunder-bearing bird, in realms above

Perch'd on the sceptre of imperial Jove

Sleeps, entranc'd by thee,

His ear possess'd by strokes † of melody,

At soothing ease, relaxing ‡ each swift wing,

ANTISTROPHE

* *Eagle.* † *ἐνθάδ' ἰκτίβας*, theme *ἐνθάδ'*, percussio, to strike.

‡ *ἡδονή, οἰοσιέ-λαξας*.

NOTES.

are in every native charm, or acquired accomplishment, equal to the beauties of ancient Greece, or modern Circassia; yet he cannot help thinking, that, if a medal were to be struck of a lady of the haut ton, with a full dress'd head riding in a lofty Phaeton, and such medal to be preserved to a future distant era, some connoisseur in coins, in another age, may possibly be led to mistake this very *FASHIONABLE FIOUSE* for Cybele, or old mother Earth, riding in her chariot, with all her cities, towers, and villages, at once upon her head.

ANTISTROPHE I.

As o'er his beaked head

The dark'ning cloud around you spread ;

While veils of slumber shut his piercing eyes,

On his elated back the humid plumes arise.

Lall'd

NOTES.

While veils of slumber shut his piercing eyes.]

— Ελαφρόν
αδὸ ναιδ'έγον, —

Ελαφρόν, a sweet slumber, by which probably Pindar means, the membrana nictitans, or the sleepy membrane in the eyes of birds. — This membrane, in the language of the Anatomists, is a continuation or rather reduplication of the tunica conjunctiva. — Naturalists, and those who are conversant in animal physiology or comparative anatomy, must have remarked, that almost all the feathered race (the Eagle not excluded) are possessed of this sleepy membrane, and which in their slumbers, they let down over their eyes : but no commentator or translator hath taken the passage in this sense ; the present translator therefore delivers his opinion with that diffidence which should ever accompany novelty of sentiment.

On his elated back, &c.]

εὐφροσύνῃ ἐκείνῃ.

Madidum tergum extollit, — raiseth up his wet back — Though some render *εὐφρον*, flexible, in a metaphorical sense. — But these

Lull'd by thee e'en violent Mars

'Mid horrid wars,

Divested of his barb'rous pride,

Lays his sharp-pointed spear aside ;

With head reclin'd upon his armed breast,

Delights his boist'rous heart in soft repose and

Unconfin'd

those who have observed how birds plume themselves after a shower of rain, will perhaps be inclined to prefer Pindar's literal sense, and be the better enabled to perceive the beauty and propriety of the expression.

Delights his boist'rous heart in soft-repose and rest.]

Delectat cor sopore,

Delighteth his heart in or with sleep. *Kaipe*, properly signifies sopor, vel somnus profundus,—deep or sound sleep:—whereas some commentators and translators have totally mistaken this passage, by confounding the Greek word *Kaipe*, with the word *Kaipeu*, *Kaipeu*, hymnus—a festive song.—

Thus the Latin translation, in the Oxford Edition of Pindar, renders this passage, “delectat cor cantu,”—delighteth his heart with a song:—misguided perhaps by the poetical adage,

Carmines dii superi placantur, carmine manes.

Unconfin'd to fordid earth

Musick reclaims her heav'nly birth :

And thus the darts * of harmony,

Pervading thro' the lofty sky,

Within the mansions of the blest abodes,

Sooth the high minds of listening Gods,

When fam'd Latona's † son strikes on the sapient

string,

And in full concert join'd, the sweet-voic'd

Muses sing.

* *Kithara*, jacula,

† *Apollo*.

E P O D E

When fam'd Latona's son strikes on the sapient string.]

— *εἰς τὴν Ἀρ-* Cum Latoidæ sapientiâ,

ἰανθῆς ὀφθαλμοῖς, βαθυκλάδῳ τῷ ἐν τοῖς profundos-fusus-habentium

πνεύματι Μουσῶν. et Musarum.

Together with the wisdom of the son of Latona, and of

the deep-bosomed Muses.

A further confirmation, that the Greek word *σοφία*, in a former

ode might mean a poet ; but however synonymous the name of a

poet and of a wiseman may have been in Pindar's phrase or in

Pindar's time ; or however each or either of these appellations

may have been dignified in Pindar's own person, it doth not

appear

E P O D E I.

But those dull vicious sons of men, whom Jove

In justice cannot love;

Whether

NOTES.

appear, that, in this degenerate age there is any great worldly wisdom in the practice or profession of Poetry: whether it be, that the poetic spirit is really exhausted, or that the patronage of poetry hath ceased. In past ages, indeed, almost every nobleman maintained and supported his own bard; but in the present frugal system of economy, there are but two denominations of poets, that have any fixed or permanent emoluments. Of the former sort may be reckoned the Poet Laureat to his Majesty, who of all others, ought to sing in the true spirit of Dithyrambic or Bacchalian enthusiasm (a species of poetry first instituted in honour of Bacchus), since his brows are not only crowned with the honorary bays, but his spirits are likewise cheered with the emblematical reward of an annual butt of sack: and he hath likewise the stipend of a cool hundred besides other perquisites, for the important and mighty work of composing two odes every year. Of the latter sort may be considered the institution of the poetry-professors in one of our Universities, the emoluments of which are by no means adequate to its dignity: and this may be one reason why most professors, during their ten years office, tho' resident in the very seat of the Muses, generally content themselves with reading a few lectures in the Latin language on the theory of poetry, but seldom or never descend to the practice of it.

Whether on earth, or on th' unmeasured * sea,
Shudder with horror at the sounding lay —

* *Ἀπειμείνων*, immensurabilis; ex æ non et *μενέω*, pro *μενέω*,
longitudo.

N.B. Thus far this version was finished, when the present translator perused Mr. West's translation of this whole ode; when he dropt his pen, in despair of equalling, much more of exceeding, that gentleman's approved translation. Some parts of the beginning of this ode have been happily imitated by Horatian Akenfide & Pindaric Gray; by the former in blank verse, in his hymn to the Naiades; and by the latter, in his ode on the progress of Poesy: and many other inferior bard, to raise his humble flight, hath frequently plucked a clandestine plume from Pindar's eagle.

THE
PYTHIAN ODE,

INSCRIBED TO

ZENOCRATES,

OF

AGRIGAS OF AGRIGENTUM,

(A TOWN IN SICILY,)

ON HIS VICTORY

In the CHARIOT RACE.

N. B. Though this ode in the title is inscribed to Zenocrates,
the greatest part of it is addressed to his son Thrasylbulus.

A R G U M E N T.

THE poet in this ode (which consists of repetitions of Strophes and Antistrophes only) begins by praising his champion, from his recent victory in the Pythian Games; and passes on to his son Thraſybulus, whom he commends for his piety towards the Gods and his duty towards his Parents, recording likewise his skill in poetry, and the sweetness and conviviality of his manners.

STROPHÆI.

HEAR and attend, ye vocal quire!

While I strike the sounding lyre,

In honour of the land where bright-ey'd Venus

reigns,

And smiling Graces ornament the plains;

While ye approach with sacred mirth

Great Delphi's temple, navel of the earth:

F 3 Where

NOTES.

Great Delphi's temple, navel of the earth.]

Ὁμῆρον ἐβόησαν Ἰσῶρος

Ἐς νεὺν ἀποδοῦχουσι.

Umbilicum valdè-sonantis terræ ad templum ædeuntes.

If any very delicate reader is offended at this very literal translation, he may read, 'To Delphi centre of resounding earth.'

The temple of Apollo at Delphi, was called the centre of the earth, from a ridiculously romantic story, that Jupiter, anxious to know the exact centre, sent forth two eagles, the one from the eastern, and the other from the western extremity; and that the two eagles, flying with the same speed, at the same instant of time met on the very spot where Apollo's temple was afterwards built.

Where for Emmenides' illustrious line,

Near to Apollo's sacred shrine,

Fresh is engrav'd the verse divine :

(My verse, while Zenocrates is the theme,

As pure shall flow as, Agragas ! thy stream ;)

In the rich temple is preserv'd the treasure

Of th' harmonious heav'nly measure ;

Fenc'd with a spacious wall around,

The Holy Grove confines th' enchanting sound.

AN T I S T R O P H E I.

The lasting verse no rushing showers annoy,

Nor the wild host of thundering clouds * destroy ;

The

* Εὐεργετοῦν ὑψηλάς σιγάτος ἀμειδιόχως.

Valde-sonantis nubis exercitus immitis.

NOTES.

The Holy Grove confines th' enchanting sound, &c.] Alluding to a consecrated grove and wall round the temple of Apollo at Delphi ; in which temple the odes in praise of the conquerors in the Pythian Games were most probably deposited.

The lasting verse no rushing showers annoy, &c.] Horace hath closely imitated this passage in his triumphal conclusion of his 3^d

Book

The lays, immortally secure, defy
 The stormy winds, and tempests of the sky :
 The sounding lay not Ocean's wave,
 " Swoln with the shores' promiscuous heap,"
 Can sink or silence in her rocky cave,
 With all the deafening horrors of the deep.
 With face serenely bright,
 The hymn diffuses round the sacred light ;

On

NOTES.

Book of Odes ; ' exegi monumentum,' &c. However it must be confessed, that the courtly Roman is manifestly inferior to the immortal Theban.

Shores' promiscuous heap, &c.]

Παύσους ἑσπᾶδ. Promiscuâ glareâ.

This one single line is so very happily expressed by Mr. Green, in his version of this ode, that the present translator begs leave to adopt, and acknowledge it ; and as being at the same time, very expressive of the sublimely-incomprehensible heterogeneous jumble of that very learned gentleman's good, bad, and very indifferent poetry.

The hymn diffuses round the sacred light, &c.] The grammatical construction in the original is a little elliptical ; the translator there-

F 4 fore

On neighbouring Crisa's folding vale,

The hymn shall tell the joyful tale,

How thy great fire, O Thrasybulus I won

(Reflecting glory on his son,

His

fore hath adopted that sense which appears to him most poetical and most congenial to the spirit of Pindar ; viz. by personifying the hymn :—Let the learned reader judge for himself from Pindar's own words—

— — — — — φα-

-τι δὲ προσωπων 'εν κεδναῖς,

Παῖσι 'ω, Θερασυβουλι, κοινὰ ἴς γυνῆ

Λογόντι Θυάλον

Εὐδοκῶν ἀφ' ἑκῆς νύκτι

Κρειαλαισιν 'εν πύργῳ ἀπ' ἀργαλῆ.

Luce sed facies (subintelligitur ἡρώων, *θεοεργων*, hymnorum thesauri) in purâ. patri tuo, O Thrasybule ! et communem generi (tuo) sermonibus mortalium inclytam, in curru victoriam, Crisæis in vallibus, prædicabit : *angelic*, the face of the hymn, (or of the treasure of the hymns) in a pure light, shall declare (among posterity) the victory obtained in the Chariot-race, in the Crisean vallies, famous in the discourses of mortals, and common, O Thrasybulus ! to thy father, and to all thy family or nation.

On *Crisa's folding vale*, &c.] Crisa was very near to Delphi, on whose plains the Pythian Games were celebrated ; and it is most probable that these Games were originally instituted to Apollo, in

His country, tribes, and native place.)

The highest honours in the Chariot-race.

S T R O P H E I L

Replete with virtue's filial fire,

Follow th' example of thy fire;

Mindful

NOTES.

in memory of his killing the serpent Python, and afterwards, by the religious enthusiasm of posterity, dedicated to himself; and for which we have the authority of Ovid in the following verses:

Neve operis famam possit delere vetustas,

Instituit sacros celebri certamine ludos,

Pythia, perdomitæ serpentis nomine dictos.

There to preserve the fame of such a deed,

For Python slain, he Pythian Games decreed.

DRYDEN.

Follow th' example of thy fire, &c.]

So 'tis expressed in the Latin text.

The most obvious translation of which seems to be

Tu utique tenens eum (*patrem scilicet*) in dexteritate manûs.

Tho' some construe *in* ipsum, & make it refer to *meum*, victoriam; others again construe *in* ipsum, and refer it to *ipsum* *inductum* a dozen lines back.

90 PYTHIAN ODES

Mindful how Chiron in his cave,

The rightful precept to Achilles gave :

Taught him among the Gods above,

To worship chiefly thundering Jove ;

And interceding with the pow'rs benign

Not to disgrace his lineage divine

And glories destin'd to his mortal line.

ANTISTROPHE

NOTES.

The rightful precept to Achilles gave.] The word *ἐπιταγή*, in most editions as applied to Achilles, hath a little puzzled the commentators : the literal sense, " orbatō patrē," cannot be admitted, as old Peleus was living at the time that his son Achilles was under the tuition of Chiron : and " seperato a patrē," is too harsh and forced a construction. But if we admit into the text, *ἐπιταγήν*, theme *epōē*, rectus, as authorised by the Oxford and Glasgow editions, the sense must be very consistent ; viz. agreeably to the admonition which Chiron, the son of Philyra, gave to Achilles, " in rectā viā instituto ;" instructed in the right way or path.

His lineage divine, &c.] Homer, to give the greater dignity to his hero, makes Achilles, according to his poetical genealogy, to be the son of Peleus by the sea-goddess Thetis, consequently allied both to gods and men.

ANTISTROPHE II.

Like glories too of erst were won,

By aged Nestor's violent son,

Who in the noble martial strife,

To save his parent, risked his life :

What

NOTES.

By aged Nestor's violent son.] The translator hath render'd this whole episode of Antilochus, as much as possible in allusion to the fact as recorded in the Iliad; which is certainly the best way of commenting at the sense of Pindar, if he alluded at all to Homer: tho' it is far from being clear, that Pindar did not mean to give his own account of this transaction, as he himself had received it from tradition, or had arbitrarily varied it to serve his own present purpose, independent of any reference at all to the Iliad. Homer's and Pindar's account of the same fact, agrees in nothing, but the single circumstance of wounding old Nestor's horse by the dart or arrow of Paris. The Greek Epic poet says, that Nestor when likely to be oppressed by Hector, was rescued by Diomedes; the Theban lyric bard says, that Nestor was oppressed by Memnon, general of the Ethiopians, and rescued by his own son Antilochus, who died in the pious act of defending his father; whereas old Homer introduces Antilochus as contending in the Chariot-race at the funeral games instituted in honour of Patroclus. The Scholiasts are very learned

His trembling hands forgot the rein,
He call'd his youthful son, nor did he call in vain.

S T R O P H E III.

By filial duty fatally inspir'd,
Divine Antilochus to rage was fir'd;
The pious hero, prodigal of breath,
Redeem'd his father at the price of death:
The deed long past still lives in praise,
Tho' in these degenerate days,

The fact transcends belief:
'Mong heroes of the modern race,
Young Thrasybulus shines in grace,
In filial duty chief.

A N T I S T R O P H E III.

His aspiring spotless name
Rivals his uncle Theron's fame: He

N O T E S.

Rivals his uncle Theron's fame.] This is the same Theron that Pindar hath so often mentioned in his different odes.

He not perverteth wealth to sham'd abuse,

But shines in riches' temperate use ;

Nor pride nor fraud disgrace his youthful
hours,

He worships Wisdom in the * Muses' bowers.

And he rich honours had decreed

To thee, O Neptune ! patron of the steed :

To thee, whose potent arm can make

The solid earth's firm basis shake.

But when the liberal flowing bowl

Expands the virtue of the soul,

" Soft as the fleeces of descending snows "

His social wit in honied accents flows.

• ——— σοφί-

αι δ' αὖ μυχῶσιν Πιερίδων.

Sapientiam vero in recessibus Pieridum.

NOTES.

O *Neptune ! patron of the steed.*] The Grecian Mythology attributed the invention of the use of horses to Neptune, their God of the sea : which seems to signify that their horses were first imported from foreign countries beyond their sea or seas.

THE

VIIth PYTHIAN ODE,

INSCRIBED TO

MEGACLES the ATHENIAN,

DESCENDENT of ALCMÆON,

ON HIS VICTORY

In the CHARIOT drawn by FOUR HORSES;

In the LXXXVIIIth PYTHIAN GAME.

A R G U M E N T.

THIS ode (one of the shortest in Pindar) consists of an encomium on Megacles the Athenian, which the poet derives from his country, Athens; and from his ancestors, the descendants of Alcmaeon, whose several victories in the different games, he blends with those of his champion; however, in honour of him, he particularly recounts his recent victory in the Pythian Games; and concludes with a reflection somewhat like that of sensible, elegant, and judicious POPE, who sings,

Envy will merit as it's shade pursue,

And like a shadow prove the substance true.

S T R O P H E.

S T A N Z A I.

GREAT-citied Athens ! prelude to my strain,

Where with wide-extended reign,

Alcmæon's antient progeny bear sway

Well skill'd to guide the steed to Glory's source,

Strong in the lists, and fleetest in the course,

To bear at Pythian Games victorious palms away.

G S T A N Z A

NOTES.

Great-citied Athens, &c.

Μεγαλόπολις Αθῶναι.

This is one of the expressions, among others, for which Pindar was fined by his countrymen, the Thebans, for giving an undue preference to their enemies the Athenians. The poet, by the expression, probably alludes to this circumstance, that the ground on which Athens stood, was once a scattered village, consisting of different detached turrets, before Theseus reduced the whole to a regular city.

Alcmæon's progeny, &c.] Alcmæon and his descendents were the founders of Athens. It was from this same Alcmæon, that the famous Alcibiades claim'd his antient pedigree, who likewise

won

S T A N Z A II.

Say Muse ! from earliest date of time,
 Within what country, tribe, or clime,
 Crowned with illustrious grace,
 Ever rose a nobler race,

Than thine Alcmaeon ? -- where were fairer tur-
 rets seen

Than thine, arising to salute the morn,

Athens ! whom arms and arts adorn,

The sacred residence of Wisdom's Queen ?

A N T I S T R O P H E

N O T E S.

won several prizes in the Chariot-race at the Olympic Games, according to Iſocrates ; and Euripides is ſaid to have written an ode upon the occaſion. Such an illuſtrious hero as Alcibiades, wanted but a Pindar for his bard, to have rendered his name poetically immortal.

Athens ! whom arms and arts adorn, &c.] Though there is not ground quite ſufficient in the text for theſe three lines, the tranſlator, however, flatters himſelf, that the claſſical reader will excuſe their inſerion ; as they flow from an enthuſiaſtic veneration for a ſpot which was once the ſeat of almoſt univerſal excellence. Pallas-

Minerva

ANTISTROPHÉ.

STANZA I.

Thy polish'd citizens exalt thy fame,
 And o'er all Grecia's cities spread thy name;
 Thy pious sons the fane repair with joy,
 Adorn'd with emblems of the solar ray,
 And sacred to the Pythian God of Day,
 Which impious tyrant dar'd destroy;
 Thy king Erectheus, heav'n-directed lord,
 The beauteous edifice restor'd.

G 2

STANZA

NOTES.

Minerva, the warlike Goddess of Wisdom, was principally, if not first, worshipped at Athens; whence her title of Παιδαρχα, *Abūm*, in Homer: Horace likewise calls this once distinguished seat of genius, Palladis Urbem, the city of Pallas.

Which impious tyrant dar'd destroy.] Pyisistratus, the tyrant, destroyed the Pythian temple of Apollo.

Eretheus, beaven-directed lord.] This king of Athens, by the help of the citizens, re-built the temple, and beautified it with new ornaments.

100 PYTHIAN ODES

STANZA II.

O Megacles! on Muse's wing
Thy victories bear me forth to sing;
Full five times in the Isthmian Game,
Once in the Olympic excellent of Jove,
And twice at Cirrha*, with success you strove,
You and your ancestors of deathless name.

E P O D E.

Thy late success I view with joy,
But grieve, alas! that Envy should annoy,

And
* i. e. in the Pythian Games, this place being in the neighbourhood of Delphi, where these Games were celebrated.

NOTES.

Excellent of Jove, &c.]

Εξέστης Διος. Excellens Jovis.

Alluding to the superiority which the Olympic Games bore over all the rest.

But grieve alas, &c.] One of the fanciful commentators, would have this allude to the death of Hippocrates; and for which he assigns

ODE TO PINDAR. 101

And with alternate wound pursue bright glory's

deed: on the brow of each victor's brow

In the Pythian Hippodrome,

In full-blown honours thus thy mighty name

Feels both extremes in turn:

Rais'd to superior height,

Tho' Envy's cloud obscure its light,

Yet

G 3

NOTES.

assigns no other reason, than that that celebrated physician of antiquity died about the time this ode was written, that he was a relation of Megacles, and that Pindar wrote an elegy on his death. Altho' the translator hath the highest possible veneration for the divine old man of Cos, he sees no reason for lugging him in head and shoulders in the translation, when Pindar hath assigned another reason for his grief: viz. that his champion was the object of envy.

And same alone to worth its immortal Gods decreed.] Pindar's muse hath been compared to a mounting lark, that descends to the ground with ease at the end of his song.— The conclusion of this ode is remarkably plain and simple, and however it may be beautiful and graceful in the original Greek, the literal English of *ἡ δὲ χάρις, ἡ δὲ χάρις* et

Yet still victorious beams the ray of fame;
 And fame alone to worth th' immortal Gods
 decreed.

NOTES.

et illa,' would be so very near what a modern critic calls profane,
 that a more distant sense is here attempted in this version, by a
 paraphrase.

**T H E
XIth P Y T H I A N O D E,**

INSCRIBED TO

THRASYDÆUS the THEBAN,

ON HIS VICTORY

In the F O O T R A C E,

On the STADIUM or SINGLE COURSE,

In the CLASS of BOYS.

G 4

A R G U M E N T.

It appeareth highly probable, that Pindar's champion, celebrated in this ode, was some obscure person; for tho' the exploits of his father (and ancestors obliquely) are here enumerated, it is very singular that his father's name is never once mentioned. But as Thrasydæus obtained his victory at the Pythian Games, on the plains of Delphi, in the country of Phocis, where Pylades once reigned; from this circumstance, the poet immediately takes up the idea of Orestes, and from thence digresses, into some account of Agamemnon, after the siege of Troy, in a manner interesting to the reader, who may have perused the Iliad. This digression hath been censured by some ancient critics, tho' it hath as fair and visible a connection with the subject as any in Pindar: in the Epode, indeed, at the conclusion of this ode, he does make something like an abrupt transition, as Iölaus, Castor and Pollux bear no known relation to Thrasydæus: but even this Epode is connected with the sentiment in the last preceeding Antistrophe, tho' not with the professed subject of the poem.

DAUGHTERS of Cadmus !—Semele !

whose arms

Embrac'd the thundering God ; whose charms

Claim'd the high honour of celestial love,

Who 'mid the rapid lightning's fire

In blis extatic dar'dst to expire,

And shine a Goddess in the realms above :

And

Daughters of Cadmus, &c.] The story of the Theban Goddesses, is as follows :—Juno, having discovered that her husband Jupiter was enamour'd of Semele, the fair daughter of Cadmus (the founder and first king of Thebes) by his wife Harmonia, disguised herself in the shape of an old woman, and under that appearance prevail'd with the young lady, not a little proud of so great a lover, to insist upon his granting her request, whatever it should be, as giving at once an undeniable evidence both of his divinity and love : Having obtained that promise, she was in the next place mov'd to require him to visit her with all those insignia of divine majesty, wherewith he was wont to go to the bed of Juno. The first

And Ino, thou bright mistress of the main
(Leucothoe call'd, amid the Nereid train),

With the fam'd mother* of Herculean might,—

To the known feat of Melia fair,

Ye Theban female deities repair !

Where

* *Alcmæna.*

NOTES.

first part of her petition being obtained, the second, it seems, could not be refused, to the great sorrow of Jupiter, who was thus ensnared by the artifices of Juno, by his own fondness, and the vanity and curiosity of Semele, to destroy his mistress: He came, attended with his thunder and lightnings, in whose flames ambitious Semele perished. Jupiter however did all he could to repair the fatal error: for he not only saved the life of her young offspring Bacchus, but bestowed both upon him and her, celestial honours and immortality. Athamas, the husband of Ino (the other daughter of Cadmus) being, by the instigation likewise of Juno, struck by the Furies with madness, and having seized his young son Learchus, one of his children, which his wife (whom he then took for a lioness) held in her arms; she in a fright ran away with the other, and cast him and herself headlong into the sea, where Neptune taking compassion on her, converted them both into deities of the sea; and she was henceforth called Leucothoe, or as that word signifies in the Greek, the white Goddess.

To the known feat of Melia fair.] Melia, the sister of Ismenus,

Where to the radiant fire of light

A temple riseth on Ismenus' height ;

And where, as golden tripods shine

Enthron'd above the sacred shrine,

Bright Phœbus' self inspires the oracle divine,

ANTISTROPHE I.

Hence call'd Ismenean,—on the plain

Your Melia calls her own fair heroine * train,

Daughters of Harmony, obey,

And in the sounding lay

Sing

* *Hymen*, Heroidâm

NOTES.

a river in Bœotia, is said to have had her habitation near the banks of that river : and near this river was likewise situated the hill of Ismenus, on which was a temple dedicated to Apollo.

Your Melia calls, &c.] *Καλεῖ* vocat. As it is ambiguous, whether Melia or Apollo is the nominative to this verse ; the preference is in this version given to the nymph, from the seemingly greater propriety of her inviting the fair assembly of her countrywomen.

Daughters of Harmony, &c.]

Ἡ παιδὶς Ἀρμονίας,—*Filiæ Armoniz, vel Harmoniz.*

This

Sing Pytho's city—Delphi's fane,

(Exert your tuneful breath

To hymn the sacred centre of the earth)

And Themis' earliest realm proclaim ;

Nor in the Theban cause the song of triumph end

Or Cirrha cease to name, 'till evening shades
descend.

E P O D E

W O T E S.

This invocation is not addressed to the Muses, the metaphorical daughters of Jupiter, and Mnemosyne (which by the bye does not signify Harmony but Memory), but to Senele and Ino, the daughters of Armonia or Harmonia, the wife of Cadmus ; who most probably obtained this appellation from her fine ear and taste for music or poetry, and who was therefore a well-chosen wife for Cadmus, the reputed inventor of letters, at least of many of the letters of the Greek alphabet. Pindar however, in the rapidity of his imagination, hath either confounded Senele and Ino with the Muses, or hath made Muses of them ; since he invites them to sing, and to perform all other offices appropriated to these inspiring Goddesses.

[*To Pytho's city.*] *Πυθωνε*, Pythoem. This Pytho, a town of Phocis, is mentioned in Homer's poetical catalogue of the cities of ancient Greece : and as Pisa was the ancient name for Olympia, this was the ancient name for Delphi ; in all likelihood this spot
(centre

E P O D E I.

At Cirrha, no degenerate son

(Gracing two former trophies of his fire)

A third fresh wreath young Thrasydæus won,

On the fair, arable, and fertile plain,

Where of fam'd Pylades descendents reign,

S T R O P H E II.

Friend of Orestes—whom Arfinoë fair

His faithful nurse, with anxious care

Convey'd

NOTES.

(centre of the Earth as it was call'd), near the mountain Parnassus, obtained the name of Delphi from Apollo's temple there erected, and from his most famous oracles from thence delivered; which were established after the time of the Trojan war, and in high repute in the days of our author. Cirrha was one of the summits of Parnassus, and sacred to Apollo; near it were several fountains, said to be frequented by the Muses. And the preference given by the Greeks to Delphi, beyond all other residences of Apollo, is likewise clear from this passage: because tho' the Theban damsels are ordered to go in triumphal procession to Apollo's temple at Ismenus, they are still ordered in their hymns to celebrate Pytho, Cirrha, Delphi, and Themis:—This Themis, the Queen or Goddess of Justice, is said to have first reigned at Delphi.

Convey'd in secret from his native land,
 And Clytemnestra's murderous hand,
 Red with the blood of Agamemnon slain;
 What time the fierce Adulterers imprest
 The ruthless steel on fair Cassandra's breast,

To

NOTES.

Clytemnestra's murderous hand.]

— Κλυταιμνήστρας

Ex Clytemnestræ manibus

χρῆται ὑπο καλῶς.

validis.

Agamemnon, the Generalissimo of the Grecian army, after the destruction of Troy fell in love with Cassandra, the daughter of Priam, and brought home with him this beautiful captive. On his return to his own kingdom he was barbarously murdered (as it hath been generally supposed) by Ægisheus, at the instigation of Clytemnestra, Agamemnon's wife (tho' Pindar seems to attribute the act to Clytemnestra alone). That enraged virago likewise murdered her husband's concubine, Cassandra; and in order to secure the kingdom for her gallant Ægisheus, would have likewise killed her own son Orestes, had he not been privately conveyed away by his faithful nurse Arsinöë. The well-known friendship of Pylades (the son of Strophius) and Orestes, as well as the romantic account of the fate of Iphigenia, his sister, are fully displayed in a tragedy of Euripides, entitled, Iphigenia in Tauria.

To Acheron, in Pluto's dark domain,
Hurl'd headlong with a vengeful blow,
To seek her lord and lover in the shades below.

A N T I S T R O P H E II.

Merciless woman! to the horrid deed
What urg'd thee? was it that her fire decreed,
In foreign clime thy Iphigene should bleed,
Near to Euripus' various flowing flood?
Or was it, that thy riotous blood,
(Like wanton heifer * highly fed)
Burn'd for the pleasures of th' unlawful bed?
Could

* *δαμαλίζουσαν*, more juvenæ lascivientem.

NOTES.

Near to Euripus' various flowing flood.] Euripus, near Aulis (where it was intended, that Iphigenia should have been sacrificed), is a narrow sea between Beotia and Eubœa, that ebbs and flows 7 times in 24 hours: vide Pomp. Mel. It is now called Stretto di Negroponte. In this gulph, the most celebrated Philosopher, Aristotle, is fabled to have drowned himself, because he could not find out the cause of this phænomenon: tho' this account is contradicted by the most authentic writers.

Could not thy plighted vow, fair virtue's pride,
Preserve the honour of the new-made bride?

E P O D E II.

The adulterous deed shall be reveal'd,
For Royal scandal never is conceal'd;
Censure will scan the vices of the great,
But spare the worthless in a low estate.
And thus great Atreus' * better son

Who in fair Helen's cause,
And for the breach of hospitable laws,
From burning Ilium, spoils of lux'ry won,
Murder'd in his native town†,
Pay'd the dear purchase of his high renown :

S T R O P H E

* Agamemnon.

† Amyclæ.

NOTES.

The honour of the new-made bride.]— *νεῖς ἀδελφεῖς.*

Novis uxoribus.

Agamemnon is said to have wedded Clytemnestra but a very short time before he went to the Trojan war.

de,
de?

STROPHE III.

And to like fate th' unthinking king betray'd
His beauteous captive*; Troy's fam'd prophet-
maid †.

But young Orestes, heav'n-directed boy,
Near to Parnassus' foot, § of antient fame,
To th' hospitable roof in safety came
Of antient Strophius, where in plenty fed,
And to heroic acts in youthful vigour bred,
In full appointed time

Reveng'd his mother's horrid crime,

Depriv'd her of her vital breath

In vengeance of his father's death;

And by her slaughter'd fide,

He join'd in blood th' adulterous paricide.

ANTISTROPHE

TH

* *Cassandra.*

† *μαρτυρὸς τροίαν, vatem puellam.*

§ *πρὸς αὐτὴν pedem.*

short

ANTISTROPHE III.

But oh, my friends, where does my fancy stray!

Thro' error in the three-fold way:

Full of the muse-inspiring God

From the right path I've devious trod:

Thus when opposing winds conflicting roar,

They drive the boat * on unexpected shore.

O muse

* *αναίστην*, scapham.

NOTES.

Three-fold way.]

Τροόδον, trivium.

“*Ride si sapias, learned reader!*” some ancient Scholiast, dexterous at discovering meanings never meant, exclaims in a note of triumph on this passage; and which he applies to Pindar’s three-fold form of composition by Strophe, Antistrophe, and Epode. And a modern critic is not far short of his absurdity, by referring this to the three victories obtained by our hero and his father; when, in all probability, Pindar means no more than simply this, That where there are three roads, a man is more likely to lose his way.

O muse return ! thy champion's praise rehearse,

In the silver-purchas'd verse,

For thy Pythian-victor's fire,

And Thraſydeus self, ſing thou the ſong of hire.

E P O D E III.

Each victor celebrate in turn

In the paternal line;

Behold

H 2

NOTES.

In the ſilver-purchas'd verſe.]

Μαυρα, το δε τιος, α μισθω

αυτου πατριος

φωτας υπαγομενος, &c.

O Muſa (hoc vero tuum eſt) ſi mercede

Pacta ſis, præbere

Vocem argento-conduſtam; &c.

However honourable or diſhonourable it might have been deemed, in Pindar's days, to write for hire; it appears from this, and ſome other paſſages, that he was certainly guilty ſometimes of that practice; indeed he makes no ſcruple to acknowledge it himſelf, with a degree of ingenuouſneſs, which in this age would ſeem wonderful, when almoſt every one does it, but no one owns it.

Behold where splendid glories,* burn

With flame divine,

As round their brows Olympic olives twine:

(Such honour is decreed

For the victorious steed ;)

While like the solar rays†

In the fam'd list of conquests shines each hero's
praise.

S T R O P H E IV.

Nor less the laurel meed rewards their force,

In Pitho's naked ‡ course

Where with fleet step they scour'd along,

In speed surpassing Græcia's throng ;

Tho' riches, Thraſydaus, might not shine

On thy great ancestor's obscurer line.

Oh

* *ἐνὶ φάσγυι*, adardet ; theme *φάσγυ*, ūro, to burn.

† *αἴθρια*, radium solis ; theme *αἴρῳ*, frango.

‡ *γυμνὸν ἐντὶ στάδιον*, nudum apud stadium.

NOTES.

[The Pythian crowns were all composed of laurel.

Oh were, ye Gods! my humbler wishes blest'd,

I'll rather breathe posses's'd

With the calm pleasure of an humbler life,
Than as a tyrant reign 'mid envy, noise and strife.

AN T I S T R O P H E IV.

Plebeian virtues are my patriot theme,

While envy's more exalted beam

Burns with self-consuming fire :

But within life's narrow span,

Is there a rare and happy man

Who can attain the height of honest fame,

Without or insolence or pride;

E'en at his latest breath

He in safety may deride

The horrors of black * death,

And leave his sons the richest worth of an un-
spotted name ?

H 3 E P O D E

* *μελανος Σωαίης, nigrae mortis.*

E P O D E IV.

This ancient honour hath been won

By Iphicles' illustrious * son ;

And this immortal grace,

By the twin † heroes of fam'd Læda's race,

Both sons of Jove—translated to the skies,

Whose lucid stars alternate set and rise.

* *Iolaus.* † *Castor and Pollux.*

NOTES.

Whose lucid stars, &c.]

——— *ῥοι θῆναι*

*το μὲν παρ' ἀμῶν ἰδεῖσθαι ὁραμένης το δ' οὐρανῷ
κρίστας ἰδοῦν Ὀλύμπου.*

——— *fili Deorum*

Partim quidem, uno die, in sedibus Therapnes, partim vero
Habitantes intra Olympum.

This alludes to the well known fable, that Castor and Pollux
were translated into the heavens, and made a constellation (which is
still called Gemini), and that when one of them rises, the other sets.

Sic fratrem Pollux alternâ morte redemit,

Itque reditque viam.

Virg. Æn. 6th.

Mr. Green, in a corner of one of his notes (which is not by a
fourth part as long as they generally are), very ingeniously re-
marks, “ That Therapne was a part of Lacedæmonia, or Sparta,
where the two equestrian brothers were born : that the country,
not the mountain, is here mentioned ; and that by this place is
not to be understood ‘ the Regions below,’ otherwise than in
comparison with the height of Olympus.”

T H E

XIVth and last PYTHIAN ODE,

INSCRIBED TO

M I D A S,

MUSICIAN OF AGRAGAS,

FOR A VICTORY HE OBTAINED

In a MUSICAL CONTEST,

B Y H I S

SUPERIOR EXCELLENCE on the F L U T E.

N. B. The Olympic Games were not confined to corporeal exertions, but the endowments of the mind were in them likewise rewarded ; Poets recited their poems, Orators repeated their orations, and Tragedians and Comedians rehearsed their dramatic compositions, and were all rewarded according to their desert.

A R G U M E N T.

THE poet in this ode sings the praises of Midas the Musician, for his victory alluded to in the inscription ; then he makes a digression to the invention of Flutes, and the fable of Perseus, the son of Danae ; and tells us, that when that hero had killed Medusa, (one of the three Gorgons, daughters of Phorcus,) Pallas invented the Flute in imitation of the dying hisses of the serpents round the head of Medusa, and in imitation of her sister Euryala, (and Stheno) ; and concludes with a reflection on the inconstancy of fortune. This ode, consisting of Strophe and Antistrophe only, in the translation is attempted in the manner of Mr. West.

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Near

gentum

on a hill

Agraga

tinguist

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received

joy and

S T R O P H E I.

O Nymph of Agragas! with splendor crown'd
 Of man-built Citadels, O Queen! supreme,
 For Proserpine's fair residence renown'd,
 Near to thy fruitful river's kindred stream :

To Midas' worth thy sanction give,

While men applaud and Gods attend :

Thy citizen return'd, with joy receive,

And music's glorious cause befriend ;

Since Midas purchas'd rich renown,

From him receive the laurel crown

He gain'd in music's art ;

While

NOTES.

Near to thy fruitful river's kindred stream.] The town of Agri-
 gentum (in the Greek Agragas) is described in the text as situated
 on a hill upon the banks of a river of the same name. Pindar calls
 Agragas, fairest of man-built cities, καλλίστη βελλεῖα πολίων, to dis-
 tinguish it from other cities built by Gods or Cyclops.

Thy citizen return'd, &c.] The Olympic conquerors used to be
 received, on their return to their native or adopted cities, with great
 joy and triumph.

While Greece astonish'd heard, and mute,
 Charm'd with the music of the flute,
 Whose fam'd invention Pallas design'd t' impart.

A N T I S T R O P H E I.

From slaughter'd serpents and their dying yell,
 The direful Gorgon's virgin-heads around,
 (What time by Perseus' sword one sister fell)
 Invention's Goddess copied close the sound.
 When Danaë's son replete with fate,
 Descendent of a golden shower,

Threaten'd

N O T E S.

Whose fam'd invention Pallas design'd t' impart.] When Perseus killed Medusa, Pindar says Pallas-Minerva imitated on the flute the hisses of the dying serpents round her head, and the wailing and grievous lamentation of her sisters Euryale and Stheno.

When Danaë's son, &c.] In this ode, Perseus is plainly said to be the son of Danaë from a golden shower; whereas in the VIIth Isthmian ode, Hercules is said to be the son of Alcmena thro' the same medium of a golden shower:—Does Pindar blend these two stories together? or does he arbitrarily vary the fables of the heathen mythology? or is it, that his fruitful genius hath a shower of gold ready for every occasion?

Threaten'd Seriphus' sea-girt state,

In fair Medusa's evil hour;

Around while mirth convivial flow'd

In Polydectes's hall, the hero throw'd

Medusa's bleeding head;

And chang'd their mirth to dire alarms,

In vengeance of his mother's charms

And violated bed.

STROPHE

NOTES.

Seriphus' sea-girt state.] Seriphus, a little island in the Ægean sea, or rather what Horace calls the Mare Myrtoum.

Parvâque Seripho.

JUVENAL,

In Polydectes' hall.] Polydectes, at a large feast, desired every guest to bring his symbolum or club, towards the expence; when Perseus introduced, as his portion, the *head* of the fair-cheeked Medusa, or *heads* as it is in the text *κεφαλαι* including the heads of the surrounding serpents likewise. This horrid act was manifestly committed to revenge his mother, who it seems had been ravished and made a slave by Polydectes, the tyrant King of the island of Seriphus; though some refer this servitude, compulsive marriage, &c. to Danae's being originally ravished by Jupiter, which is rather improbable; for in that case, what revenge could there be due to Polydectes? This Danae, the beautiful demirep of early antiquity, seems to have been in the luck of being ravished.

S T R O P H E II.

When after Pallas, war's triumphal maid,

Had freed her hero from all labours past,

The breathing flute's fair structure she essay'd,

Whose various melody all former sounds
surpass'd.

The flute can rival dying groans,

Such as Euryala in anguish shed,

Or imitate her dismal moans,

For her more beauteous sister's head.

Phœbus, wisdom's awful God,

The last high honours on the flute bestow'd :

To fire the youth to fame,

He bade the flute's mellifluous sound

To wooe contending champions round,

To Pythia's honour'd game.

A N T I S T R O P H E

N O T E S.

To Pythia's honour'd game.] In the original *λεοσσορον μυσσιν' αργυρων*
populum-excitantem procum certaminum. This certainly alludes

AN T I S T R O P H E II.

Connecting brass and reeds the flute compose,

Reeds on Cephissus' sacred banks which grow;*

Hence many-headed harmony arose,

And form'd flutes sonorous learn'd to blow.

The flute directs the joyful dance,

Conducted by the breath and hands ;

While youth and virgins gay advance,

They guide the choral bands.

Harmonious

* *ἡ δὲ καὶ ἡ ἀνθρώπων, οὗ ἡ ἀνθρώπων.*

NOTES.

to the use that was made of the flute in the Pythian and other sacred games, on which they sometimes played by way of signal for the combatants to begin.

On Cephissus' sacred banks.] Pindar, in the second Olympic, calls the bands of the river Cephissus, *ἡ δὲ καὶ ἡ ἀνθρώπων πόσιος*, the sacred habitation of the river, to which the translator alludes.

Hence many-headed harmony arose] *ἡ δὲ καὶ ἡ ἀνθρώπων πόσιος*, the law or distribution of many heads. The music of the flute was so called, from the resemblance which the emboitures of the different pipes, of which this ancient instrument was composed, bore

to

Harmonious victor ! Midas hail !

Thy tuneful powers at last prevail,

Misfortune now forgot ;

All men (as fortune's tide shall flow)

By turns, or good or evil know :

Such is frail mortal's lot !

N. B. It is a circumstance of singular notoriety, that the name of the musical Olympic Conqueror, celebrated in this ode, should, of all others, be prefixed to a popular musical burlesque opera.

NOTES.

to the many heads of the serpents. Virgil, under the person of one of his shepherds, describes it very beautifully :

Est mihi desparibus septem conjuncta cicutis
Fistula. ————— Eclog. 2d.

It was composed of pipes of different lengths, and joined together, according to Pindar's account, by thin plates of brass ; but in Virgil's days they were joined by wax, if we may judge from the following quotation :

Pan primus calamos cerâ conjungere plures
Instituit. ————— Virg. Eclog.

Each pipe however formed a separate note : and the flute was played by applying each aperture in succession to the mouth. This classical instrument is still used in Italy and the Levant, as the translator hath been informed by a very ingenious friend of his, who hath lately travelled into those countries.

T H E

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whom

Atheni

**THE
NEMEAN ODE,**

INSCRIBED TO

TIMODEMUS the ATHENIAN,

(The Son of TIMONOUS,)

WHO OBTAINED THE VICTORY

In the PANCRA'TIAN EXERCISE,

In the NEMEAN GAMES.

N. B. It appears from the tenour of this ode, that the champion whom it celebrates, tho' born at Acharnæ, and thence called an Athenian, was educated at Salamis.

A R G U M E N T.

THE poet deduces the encomium of his Nemean conqueror from his recent victory in the Pan-cratiun; the most laborious of all the athletic exercises, being an exertion of all kinds of strength, as the etymology* of the word signifies. He then passes a compliment on Salamis, the birth-place of the mighty Ajax (whose sturdy, brave, but self-sufficient character, is drawn at full length and admirably discriminated from other heroic characters, in the dramatic page of the best Epic poem in the known world), and the military school in which Timodemus received his first rudiments of hardiness.

This ode concludes with a reenumeration of the various victories obtained in the Pythian and other sacred Games, by the ancestors of Timodemus, who derived their origin from Acharnæ, an inconsiderable village, or small country town, in the principality of Athens, in Attica.

This poem in the original is composed of Ogdoads, Colons, or Sections, of eight lines each, and which form the translator hath endeavoured to preserve in almost the same number of lines.

* *παρασκευάζων*, ex *πας* omnis & *αεὶ* robur.

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O G D O A D I.

AS when Homeric bards divine,
To dignify the Epic line,

The song begin from Jove :

Thus my champion's early name

Aspiring in the lists of fame,

O, Heaven's high King ! by thy decree

Receiv'd the first fruits of his victory

In thy much celebrated Nemean grove.

I O G D O A D

NOTES.

Homeric bards, &c.] Mr. Green, in one of his learnedly-long-winded annotations on this ode, remarks, that the word *questus*, in the 2d line, is derived from *questor*, a twig ; and tells us, that as twigs are bound up together, so the several parts of the compositions ascribed to Homer, were in time more regularly connected : *salvâ tanti viri reverentiâ* ; the annotator hath given here a very classical definition of a birch ; and had a school-boy at Eaton made such a remark, the proverb is somewhat musty—but the application of the birch had been obvious. With all due submission, Mr. Green hath here mistaken the adjective *questor*, *fatilium*,

O G D O A D II.

Warm with glory's heav'nly fire,

The son should emulate his fire

(To Athens cause of high renown,

Since fate hath brought his worth to light

Virtue's fair ornament and bright),

In his arduous footsteps tread,

With Isthmian flowrets deck his head,

And gain Apollo's Pythian crown.

O G D O A D III.

As from Orion's shining fire

The Pleiads never must retire,

Or

NOTES.

futilium, from the verb *κεῖνω*, *suō*, for the substantive *κεῖνω*, *virgarum* : The poems alluded to, were originally termed rhapsodies, from their being fitch'd together in a loose manner ; whence, in the modern corruption of language, the word rhapsodies hath been applied to any irregular incoherent productions, as the word may have been applied to the afore-mentioned gentleman's translations of Pindar, or, as it possibly may be, to the weak attempts of the present translator.

Or decline their watery course;
Thus from fam'd Salamis, my Hero's might,

As from a fount, derives its source—

In Salamis, great Ajax born,
Hector's challenge heard with scorn.

So in the hard Pancratian fight

O G D O A D IV.
Thy strength, O Timodemus! thou hast shown,
And, worthy of thy fires, hast prov'd thy own
Heroic worth's hereditary right.

I 2 *Callimachus* Thy

NOTES.

Hector's challenge heard with scorn.] This passage manifestly alludes to Ajax's accepting Hector's challenge, in the 7th book of the Iliad; but, if the translator is not much deceived, Pindar more particularly alludes to the lines when Ajax, after his boastful manner, brags of his native country Salamis.

— *Εἰς τὴν αἰὲς ὕδατος ἑστῶτος*

Εἰς τὴν αἰὲς ὕδατος ἑστῶτος is *τὴν αἰὲς ὕδατος ἑστῶτος* *Homer.*

From warlike Salamis I draw my birth,
And, born to combats, fear no force on earth. *Pope's Translation.*

Thy fires from rude Acharnæ sprung.

(Their nerves to active vigour strung)

Near to Parnassus' lofty-reigning* height,

For victories won, high rais'd their names

In four illustrious Pythian games.

O G D O A D V.

On fair Corinthus' Isthmian strand,

Within the foldings of good Pelops' land,

Twice four glorious crowns they won ;

And seven high honours in the Nemean course

Prov'd their resistless force ;

But

* *ὑψηλὸν Πάριον* — *altè-regnante Parnasso.*

NOTES.

On fair Corinthus' Isthmian strand.] The Isthmian Games derived their name from the Isthmus of Corinth, where they were held.

Within the foldings of good Pelops' land.]

" *Παλιὰς Ἰσθμίας, in Pelopis plicis.*

The translator hath ventured at the literal sense of the word 'foldings,' the original is very expressive and bold, tho' perhaps not easy to be expressed in English.—Peloponnesus took its name from king Pelops.

But in the Athenian Game of Jove,

At times unnumber'd, with success they strove.—

Ye citizens, on Jove's high altars burn

Your incense for your chief's return ;

To celebrate the festive day,

Begin, ye bards, the dulcet lay.

N. B. The

But in the Athenian Game of Jove.] Almost every city and town in Greece, had Games of their own, besides the four sacred Games ; and the city of Athens celebrated her Games in honour of Jupiter, to whom they were dedicated, under the title of Panathæna : and it appears highly probable, from some circumstances in this ode, that it was sung by way of triumph on the return of Timodemus to his native country, after his Nemean victory.

N. B. The Nemean games were celebrated every three years at Nemea, a village and grove in Peloponnesus, between the cities of Cleonæ and Phlius, not far from the Isthmus of Corinth. The most probable account of the rise of these games, appears to be, that they were instituted by Hercules, in memory of his killing the Nemean lion, and by that hero consecrated to his father Jupiter; who, as Pausanias tells us, had a magnificent temple at Nemea. *Nemea*, in the Greek, with an *epi*son, is undoubtedly to be pronounced short, as it always was by the Greeks and Romans; notwithstanding, from a vicious habit in the English language, it is now-a-days frequently and generally pronounced otherwise.

THE
NEMEAN ODE,

VIIIth NEMEAN ODE,

INSCRIBED TO

DEINIAS,

(The Son of MEGAS,* of EGINA.)

ON HIS VICTORY

In the FOOT RACE,

On the STADIUM or SINGLE COURSE.

* Megas died some short time before his son obtained this victory.

A R G U M E N T.

PINDAR begins this ode with an Apostrophe to Beauty; he next commemorates the birth of Æacus, the Son of Jupiter by the nymph Ægina; and then makes some mention of Cinyras, the king of Cyprus, on which he makes some remarks on the effects of envy, which he further illustrates from the instance of Ajax, who strove in vain for the armour of Achilles; and concludes with the praises of poetry.

ANTI-STROPHES

O Beauty! herald* of the Queen of Love,
(Whose sweets ambrosial, mortals prove)

Thron'd on the youth's or virgin's eye, haA

'Tis you announce th' approaching extasy:

Your influence ruleth unconfin'd, gaudinU

While your capricious mind new adT

Is now to one, now to another kind. swop baA

O goddess of the human heart!

To merit's claim thy power impart,

And grant throughout thy wide domain,

That virtuous youths who love, may never love
in vain.

ANTI-STROPHES I.

When thundering Jove Ægina† wed,

The loves thus crown'd the nuptial bed;

From whose celestial warm embrace

Budded‡ the honour of his race

Ænone's

* *μερῆς*, *præco*. † The nymph of that name. ‡ *ἐβασεν*, *germinavit*.

Ænone's king, renown'd in fight,

The rising glory of his age,

In action bold, in council sage,

And of desiring eyes all lovely to the fight.

Each neighbouring hero, honour's flower,

Uniting own'd the monarch's power,

The various chieftains glad obey,

And court the scepter of his righteous sway.

E P O D E I.

The kings, who led their peaceful flocks

O'er Athens, and her craggy rocks,

Or where old Pelops' sons maintain

O'er hardy Sparta their extensive reign.

O righteous

N O T E S.

Ænone's king, renown'd in fight.] *Æacus*, the king of *Ænone* or *Ægina*, is fabled to be the son of *Jupiter*, by the nymph *Ægina*, from whence that town took its name.

O'er Athens and her craggy rocks..]

οἱ τὴν ἀγοράν τῆς Ἀθῆναις

ναῖον; — quique asperis in Athenis.

These words are strongly descriptive of the natural situation of Athens, as her citadels were originally founded upon rocks.

O righteous judge ! great Æacus ! attend,
 To thee the humble knee I bend,
 The Lydian mitre in my hand,
 Whose sacred borders all around,
 Embroider'd are with music's variegated * sound ;
 Regard thy native land,
 For thy Ægina, city fair,
 And her great citizens†, I offer up the prayer ;
 And ample thanks prefer to thee
 For Deinias' late victory,
 When rivalling his fire, the vigorous son
 In Nemea's double course, the prize of swift-
 ness won.

S T R O P H E II.

The happiness the Gods implant,
 A lasting root shall never want :

Such

* *μίτρας κίονα ποικίλιναι, mitram sonore variatam.*

† *Deinias and Megat.*

Such as old Cinyras possesst,

In Cyprus' isle, with riches blest.

I stop my rapid foot * in glory's dubious course

And draw new breath, to gain fresh force.

O Cinyras ! a doubtful name

Nor yet establish'd in the list of fame :

In various strains bards sing of thee,

What worth from envy e'er was free ?

Consistent with the wiser few

For me to sing thy praise anew,

And try thy virtues by the test † of truth,

Were but to lay up seed for envy's carping tooth :

Envy which spares th' ignoble crowd,

While at transcendent worth she ever rails aloud.

II I I A N T I S T R O P H E

* *scopus non suspect, sibi pectus velocibus.*

† *Scelus, lapidi, quo aurum probatur.*

NOTES.

Ⓞ *Cinyras ! a doubtful name.*] Pindar upon all occasions seems very averse to scandal, and wishes most probably to pass over in silence that dishonourable connection of Cinyras, king of Cyprus, with his daughter Myrrha.

ANTISTROPHÉ II.

The master of the seven-fold shield,

Great Ajax self, was forc'd to yield

To envy's power; by her oppress'd

He plung'd his conquering sword in his heroic

breast;

(Such is th' oblivious fate decreed

To warrior-chiefs, who cannot plead!)

What time Laertes* wily son

The Græcian votes clandestine won,

The hero of unconquer'd hand and heart

A victim fell to Ulyssæan art;

Rob'd of Achilles' golden arms resign'd his breath,

And quench'd his mighty rage, wrestling† with
mightier death.

E P O D E

* *Ulysses.* † *παλαίωον* *luctatus est.*

NOTES.

The master of the seven-fold shield.] Pindar seems to give a different account of this contest, for the famous shield of Achilles, from what Ovid does in his *Metamorphosis*, who seems to approve of the sentence of antiquity, and adds by way of approbation,
— fortisque viri tuit arma disertus.

E P O D E II.

But far more potent in th' imbattled field

The Telamonian spear and shield

Mingled the living with the dead,

While orator Ulysses fled ;

Or when they fought upon the plain,

Round great Achilles newly-slain, *

(Or in what other martial strife

The heroes hazarded their life :

But subtle rhet'ric's specious flowers,

Artfully strew'd in antient hours,

Bore down and swallow'd sober sense

In the full vortex of smooth eloquence :

Such power the Gods to eloquence decreed,

To sink the glorious act, and raise th' ignoble

deed !

S T R O P H E

* *Ulysses*, recent-interfecto.

NOTES.

While orator *Ulysses* fled.] *Ulysses* Odysseus. ILLAD.

S T R O P H E III.

A different custom far be mine,

Confirm my wish, O Jove divine!

Do thou approve my flowing lays,

While they ne'er sink to venal praise:

Grant me an humble life to lead,

In virtue's simple path to tread;

When Pindar's bones are laid in earth,

Let no son blush to own his birth,

From him deriv'd—nor pine that others hold

Vast tracts of land, and mines of richest gold;

Some distant offspring may inherit

Pindar's sole heritage, poetic spirit,

Who warm with Phœbus' heavenly fire

In honour's cause attun'd his lyre,

Pursu'd th' example of the candid few,

To praise, where praise; and blame, where blame

was due.

ANTISTROPHE

A N T I S T R O P H E III.

Cherish'd by the dew of praise

Virtue's plant her branch shall raise;

Exalted by the just and wise,

Like a well-water'd tree shall rise,

And lift her towering head up to the liquid skies.

Wise men to many and wise ends,

Use their many various friends,

But chiefly those who tune the lay

And place heroic worth in light of day;

Whose powers delightful, realize

And paint the faithful portrait to the eyes,*

The godlike deed, tho' past, renew,

And bring the distant hero to the view :

Too far, O Megas ! past is thy firm-fated hour,

Thee to recall exceeds the Muses' utmost power.

A N T I S T R O P H E

— *hæc est opus* —

Quærit autem etiam oblectatio ante oculos ponere fidem.

quinto DE P O O D E I I I.

To nought our vain endeavours tend,
Of man's presuming hope how empty is the end?
For thee (respecting life) Megasthenes more we can,

But for thy * tribe, illustrious man,

We the Muses' massy stone can raise

And build the lasting column of thy praise;

In the foot-course for twice two prizes won,

By thee, and by thy youthful son :

While o'er my work exulting I rejoice,

And end my song with triumph's voice.

The Chariade.

NOTES.

The Muses' massy stone.]

— Λαβή—

Λάβη, Meteorites.

Lapidem Musæum, vel Musæum.

the early ages of simplicity, the names of the conquerors in
several of the games, were engraved on very large stones erected
for that purpose; to which custom Pindar directly alludes, in his
Isten or 7th Olympic ode.

“ He with his name hath fill'd the victor's stone.”

WEST'S TRANS.

The magic powers of song can charm,

And grief and raging pain disarm:—

Thus flourish'd erst the Panagæic lay

Before the Theban war and fam'd Adrastus' day.

NOTES.

Thus flourish'd erst the Panagæic lay,

Before the Theban war and fam'd Adrastus' day. [See *the Theban*

Vixere fortes ante Agamemnona

Mulsi: sed omnes illicrynhabiles

Urgentur, ignotique longa

Noctē, carent quia vate sacro.

From the mention of the Theban war in the last verse of this ode, as interpreted by the Scholiasts, we might be almost inclined to believe that the Nemean Games were instituted as a funeral solemnity, in memory of Opheltes, otherwise called Orchemorus.

THE
ISTHMIAN ODE,

INSCRIBED TO

MELISSUS the THEBAN,

ON HIS VICTORY

In the CHARIOT RACE,

In the ISTHMIAN GAMES,

N. B. The Isthmian Games were so called, because they were celebrated on the Isthmus of Corinth, and which place being so near to the sea, it is pretty evident that they were dedicated Neptune, most probably by Theseus.

ARGUMENT.

THE Poet, in this ode, deduces the praises of his champion, from the two-fold acquisition of a Nemean and Isthmian victory; from the mention of Cleonymus, his uncle by the father's side, and from the descendants of Labdacus by the mother's side; and concludes with a moral reflection on the mutability of fortune.

bility of fortune.

Theophilus

and brought by the original Government of the
Republic of the Philippines.

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1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-2599, 2600-2601, 2602-2603, 2604-2605, 2606-2607, 2608-2609, 2610-2611, 2612-2613, 2614-2615, 2616-2617, 2618-2619, 2620-2621, 2622-2623, 2624-2625, 2626-2627, 2628-2629, 2630-2631, 2632-2633, 2634-2635, 2636-2637, 2638-2639, 2640-2641, 2642-2643, 2644-2645, 2646-2647, 2648-2649, 2650-2651, 2652-2653, 2654-2655, 2656-2657, 2658-2659, 2660-2661, 2662-2663, 2664-2665, 2666-2667, 2668-2669, 2670-2671, 2672-2673, 2674-2675, 2676-2677, 2678-2679, 2680-2681, 2682-2683, 2684-2685, 2686-2687, 2688-2689, 2690-2691, 26

For unlike the scribbles of a child, the scribbles of a child are not the scribbles of a child.

in 1962,"

S T R O P H E L.

IF fortune smile on happy man,
And he (within life's narrow span)
Gain strength of wealth, and glorious name,
With wreaths of vict'ry in a sacred game;
He in praise shall flourish long,
(If nor swoln insolence nor pride
Turn his fated heart aside),
And live recorded in his City's song.
Jove ! from thy source, great virtues flow
That crown the mortal race below ;
As showers of bliss descend from thee,
The virtuous, (such thy firm decree !)
And providently wise, bright golden days shall see ;

K 3 To

NOTE.

Strength of wealth.]

Sim. 1686, robore divitiarum.

Not unlike the scripture-phrase, "He strengtheneth himself in riches."

150 ISTHMIAN ODES iii

The fragrant bloom * of joy shall they obtain;

To minds perverse, while fame's fair flower,

Fading and shrinking every hour,

Not long shall ornament foul error's dark domain.

A N T I S T R O P H E.

From the song-enraptur'd bard

Heroic deeds claim rich reward;

The good and great the hymn shall sound,

And duly sing their praises, while

The jovial banquet flows around,

And the lovely Graces smile.

From two-fold triumph, two fam'd crowns impart
part

Sweet-flowing joy, that cheers Melampus' heart;

Within the bounds of Pelops' land,

On the Isthmian † sea-beat strand,

Within

* *Σαλλών οἶμας*, *florens versatur*.

† viz. in the Isthmian Games.

Within the hollow Nemean grove,

Fam'd for the lion's vanquish'd might,

By the strong son of + Jove.

E P A O D E S I P O E N O L E N D W

Behold ! where victor at the goal,

In the full extasy of soul bow yells,

Exulting, in the Hippodrome,

The hero loud proclaims the Cadmean soil + his

home ;

Warm with congenial virtue's fires,

Disgraceth not his antient fires ;

K 4 Rivals

* In the Nemean Games. + Hercules. † Thebes.

NOTES.

In the hollow Nemean grove.]

— τα δὲ νεμεα. ἀνέστη τὸν ἱπποδρόμον.

Partim vero in cavo nemore Leonis profundum-pestus-habentia. It appears clear from this passage, that the Nemean Games were instituted by Hercules, in memory of his victory over the Nemean lion, as hath been already observed.

Owens the Theban soil his home.]

καὶ τὸν ὄντα, προκλάμαται τὴν βῆβιν.

It was one of the ceremonies in the sacred Games, sometimes for the conquerors themselves, but generally for the heralds, to proclaim aloud what city and country each conqueror belonged to.

152 ISTHMIAN ODES iii

Rivals his uncle,* who with matchless grace
Gain'd the high honours of the Chariot-race;
Rivals the glories of his mother's line,
Where sons of Labdacus in gold's bright lustre

shine,
So rich, they trod on trophies, all decreed
To the fleet triumphs of the steed.

As roll the days round Fortune's wheel,
Both good and ill, by turns, all mortals feel:
No happiness entire on earth is found,
For Sons of Gods alone exempted are from
wound †.

* *Chryseides*. † *ἀλκίοις γὰρ μὴσ τεύχεσσι θεῶν, τὸ μὴ*

Invulnerabiles vero quidem filii Deorum (Sunt.)

NOTES.

So rich, they tread on riches.]

— *πρὸς δὲ τὸν ἑλκυστὴν τένοντα.*
Per divitias ambulabant, quadrigarum laboribus.

Both good and ill by turns all mortals feel.]

αὐτὴν — αὐτὴν ἑκάστην.

Ævum (vel Fortuna) alia aliis immutavit.

Pindar here (in all probability) alludes to the well-known misfortunes of Laius and his son Oedipus, from whence the Labæcidae were descended.

THE ISTHMIAN ODES

Revises his uncle's, who with metaphorical grace

Gain'd the high honour of the Olympic games

Revises the glorious Isthmian games

Where lions of the sea and lions of the land

Revises the glorious Isthmian games

Revises the glorious Isthmian games

Revises the glorious Isthmian games

Revises the glorious Isthmian games

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Revises the glorious Isthmian games

A R G U M E N T.

PINDAR, in the beginning of the ode, introduces with great address a grateful encomium on his native city, Thebes; and celebrates the victory of his champion in the hardy and most laborious exercise of the Pancratiūm; and extols the strength and beauty of his person, his valour, and the more excellent qualities of his mind; he then passes on to a distant panegyric on his uncle of the same name, who fell in battle in the defence of his country; whose death he laments; but consoles his grief upon that occasion from the joyful idea of an Isthmian crown being so lately won by the nephew: and concludes by a prayer to Apollo, that he would grant his young hero a victory likewise in his Pythian Games.

S T R O P H E I.

WHAT antient glories, happy Thebes!
declare,

On past reflection, most thy mind delight,

Or, on the harp recorded, charm thy ear?

The sage's wisdom, or the hero's might?

Or when thou gav'st to Bacchus birth,

Of golden Ceres paramour,

Whose brazen * symbols shake the earth?

Or does the thought delight thee more

When Jove, to shew love's mighty power,

Descended in a golden snowy † shower?

When

* *κελευσθολα*, *areis-symbalis-strepentis*.

† *χρυσω νιφασια*, *auro ningentem*, snowing with gold.

NOTES.

Or when thou gav'st to Bacchus birth.] Bacchus is fabled to have been born in Boeotia, and his birth to have been celebrated by the goddess Ceres, by playing on her brazen symbols.

Descended in a golden snowy shower.] Pindar expressly says, that Jupiter descended in a golden shower to Alcmena, the wife of Amphitryon.

When he a mortal fair carest,
 And melting on her whiter breast,
 With heav'nly force Amphitryon's dame
 compress't?

A N T I S T R O P H E I.

Whence sprang Alcides, great and bold :

Or when his youthful charioteer

Iolaust drove his rapid steeds of old †

Or when Tiresias, heav'n-inspired seer,

With

* *Alcmena.*

† The well-known charioteer of Hercules,

Amphitryon; whereas all other bards of antiquity confine the audacious impregnation to Danæ, the beautiful daughter of Acrisius, king of the Argives, and to which Horace so manifestly alludes in the 16th ode of the 3^d book, "inclusam Danæen," &c. and where his expression of "converso in pretium Deo," is in the true stile of the "curiosa felicitas" of the Roman lyric.

[Whence sprang Alcides:] Hercules obtained this name from some robur, strength.

[Or when Tiresias, heav'n-inspired seer.] This is that Tiresias, a Theban poet or prophet, whom Horace introduced, in his 15th Epigram of the 2^d book.

With honour crown'd his native soil?
 The dragon's teeth when Cadmus sow'd,
 Whence sprang a race untir'd with toil,
 When in the ranks of war they show'd
 Contempt of death?—or when with hardy might
 From the loud shouts and tumult of the fight,
 Thy native chiefs, by heav'n's command,
 Pursu'd Adrastus' routed band
 And drove the invader back to Argos' fated

land.

NOTES.

The dragon's teeth when Cadmus sow'd.] The word *dragons*, in the original, is no proper name, but only an adjective, signifying a stream of men sowed; in manifest allusion to the story of Cadmus sowing the dragon's teeth. [A learned annotator on this passage remarks, that Adrastus (who, as Pindar says, was almost sole survivor of a mighty army, and narrowly escaped to his own country with life) obtained a victory in the very battle here alluded to; this certainly is a nouvelle methode of obtaining victory, (à la mode de François) and our polite and ostentatious enemy the French, would not be far from

E P O D E I.

Orphan'd* of myriads? didst thou more rejoice,
When Dorian colonies from thee made choice
Of Lacedæmon's fruitful plain

And with tenacious foot maintain
Their conquer'd right?—from thee deriv'd
Their parent stock, th' Ægidæ thriv'd;

Their

NOTES.

understood this method of conquest better than any moderns, as they sing Te Deum for every battle fought, and claim the victory, tho' it is ever so clearly obtained by their antagonists. The matter of consideration to a translator of Pindar, is not whether Statius in his Thebais, or any other poet, makes Adrastus a conqueror, but what Pindar makes him; as it is pretty remarkable that Pindar perhaps stretches the truth a little to represent him otherwise, out of compliment to his countrymen, the Thebans.

And with tenacious foot.]

αἰῶν σφικτῶν, recto talo, with a right ancle.
Horace expresses this phrase literally and beautifully, in the 2^d epistle of the 2^d book: *Securus cadat, an recto stet fabula talo.*
Percus likewise useth the same expression in the 3th satire: *Recto vivere talo.*

Their growing progeny with glory fir'd,
 By Pythian Phœbus' self inspir'd,
 Full of the God and high renown,
 They storm'd Amyclæ's * antient town;

Short date to worth heroic is decreed,
 And sleepeth soon the grace of glory's antient
 deed!

S T R O P H E II.
 For past exploits not crown'd with wisdom's
 and flower,

And not preserved in poetic lay,
 (Full soon oppress'd by dark oblivion's power)
 Can scarce survive a solitary day.

* A city of Laconia.

NOTES.

Sleepeth soon the grace.]

παρατα γρη σνδω

χαεε; — *antiqua enim dormit gratia.*
 A beautifully-bold expression in the Greek, however it may sound
 in the literal English.

160 ISTHMIAN ODES vii

For new gain'd glories, Thebes, rejoice,

Tune to Strepsiades the string,

The dance appoint, and raise the voice,

While his high fame the bard shall sing:

(His ample brow with blooming wreaths
intwin'd)

He bears a body worthy of his mind;

In Isthmian Games he gains the prize,

While thronging crouds, with wondering eyes,
His manly beauty view, and his superior size.

ANTISTROPHE II.

Our champion shineth for the sacred Nine,

And worships golden Phoebus' rising ray,

For him the violet-haired Muses' twine

Th' unfading chaplet of the deathless lay:

Our

NOTES.

Skins for the sacred Nine.]

φρυγίας δ' ὑποργεῖται Μῆνους.

Lucet (aut splendet) Musis, habentibus violaceo coronantur

Our younger hero's rising fame

(So late who gain'd the Isthmian crown)

Reflects new honour on his uncle's name,

Who died in battle to acquire renown :

The God of war with brazen shield

Mingled his fate in blood-stain'd field.

Who from his country's cause ne'er swerv'd

Know, that for him high honour is reserv'd,

Number'd with living, or the dead,

While fame's bright rays shall crown his head ;

L

Who

NOTES.

Mingled his fate in blood-stain'd field.

Χαράματα ἐν ποταμῷ περ Ἀχαιῶν ἐπέε.

Enco-clypeo-utens, cui fatum Mars miscuit.

the translator, unwilling to lose any peculiar expression that characterizes the original, hath risk'd this bold metaphor in the very literal English.

Who in distress's cloud, hath firmly stood,
 And from his citizens (heroically good)
 Hath drove the storm of hail and gushing
 shower of blood.

E P O D E II.

By such were antient trophies won,
 And such wert thou, O Diodotus' son !
 Thy name shall fresh engraved stand
 Amid the patriot honour'd band ;
 Thou rivall'st Meleager's fame
 And godlike Hector's glorious name ;

Warm

NOTES.

The storm of hail and gushing shower of blood.]

χαλαζας αιμαλος, grandinem sanguinis, the hail of blood.

This is one of the many metaphors in Pindar, which require a little expansion to be comprehended fully by the English reader.

O Diodotus' son.] Strepsiades, the son of Diodotus, but uncle to our champion, is here alluded to.

Meleager's fame.] Meleager, Hector, and Amphiareus, all fought in defence of their several countries.

Watm, like Amphiareus, with virtue's fire

In arms triumphant durst expire ;

In arms resign'ſt thy early breath

In florid age, ſtopt by the hand of death.

S T R O P H E III.

In the firſt rank where heroes fought,

And with laſt* hopes ſuſtain'd the ſtrife of war,

In arms an honourable death you fought,

And ſnatch'd a ray from glory's burning car.

Grief, at the thought, invades my ſoul,

But Neptune drives the ſtorm away,

Whoſe arms the ſolid earth controul,

And who refrains the raging ſea.

The nephew's victor name ſhall grace my lays

I'll ſing, and crown him with poetic bays ;

L 2 Arm'd

* *exaltat; elevat; extremâ ſpe.*

NOTES.

But Neptune drives the ſtorm away.] This Deity is here alluded to with ſingular propriety, as the Iſthmian Games were dedicated to him.

164 I S T H M I A N O D E S vii

Arm'd with my song, I fear no mortal odds,
And, without envy, view the blest'd abodes
And glittering mansions of th' immortal gods.

A N T I S T R O P H E III.

While ye, dread powers, enthroned reign above,

Grant me all innocent delights below !

To live in health, and wealth, and social love,

And, without pain, advanced age to know.

Since mortals all alike must die,

Since destiny remains unknown,

And as the moments quickly fly,

Sure wisdom claims the present hour its own.

Howe'er ambitious thought may mount on
high,

No short-liv'd son of earth can reach the sky ;

Nor cloath'd in mortal limbs, aspiring hero
come

To tread, with Gods, [Olympus' brazen dome.

Harsh

Harsh fate the Gods to rashness have decreed,
 They stop'd Bellerophon's adventurous speed,
 Tho' mounted on the Muses' winged steed. *

E P O D E III.

Too daring youth ! who vainly strove

To reach the council of high Jove !

However sweet, whate'er is wrong

In honour's date, can ne'er live long.

But thou, inclining in thy sphere,

Phœbus, regard thy votary's prayer ;

L 3

O fair

* *Pegasus.*

NOTES.

Olympus' brazen dome.]

χαλκονόμος* οὐρανός

* ἐ χαλκός αὖς, et πῖδος σόλιον,

thème πῖς pes.

Ad sedem Deorum, habentem-æreum pavimentum.

The firmament ; a word, not unlike this, hath scriptural sanction.

Inclining in thy sphere.] Such seems to be the force of the epi-

thet λέξας from λέξας, obliquus, when applied to Apollo, as ἄρ' ἐSu

O fair-hair'd God! my suit attend
 And grant new victory to my friend,
 In thy Pythian honour'd game
 Grant him thy florid* crown of fame.

N. B. This ode, in the translation, is attempted somewhat in the manner of Mr. West.

* ———— *florid*—

the flowers.

Florentem coronam.

NOTES.

or God of the Sun; but the Scholiasts would have it refer to the obliqueness or ambiguity of the answers of the oracle of Apollo; no bad emblem of the obliquity of the Scholiasts themselves, from the straight path of Pindar's obvious sense.

T H E

CARMEN SECULARE

O F

H O R A C E,

T R A N S L A T E D.

(THIRD EDITION.)

L4

A R G U M E N T.

THE superstitious Romans, in the time of a plague, about 250 years after the building of Rome, to avert the supposed anger of the Gods, instituted public sports and games, which they obliged themselves to renew once every hundred years ; and these generally lasted for three days and three nights successively. The Games of the first day are supposed to have been held in the Campus Martius, those of the second day in the Capitol, and those of the third and last day in the Temple of Apollo, on the Palatine Hill. The Games were called *Ludi Seculares*, from the Latin word *Seculum*, an Age. On these festal occasions, hymns were sung to the tutelary Deities of Rome ; and those poetical compositions were called *Carmina Secularia*, secular hymns, poems, or songs. One of these centuries, or ages, occurred in the reign of the Emperor Augustus ; but, on a strict enquiry, it was found that considerably more than one hundred years had elapsed ; upon which account, he had recourse

course to the *Quin-decem-viri*, the Priests of the Sibyl, and who interpreted her oracle in the stile of dexterous ambiguity. These religions, with the usual address of heathen priests, easily removed this difficulty; by asserting, that an age in the sense of Sibylline oracles, contained an hundred and ten years. By these means the ignorant populace were quickly satisfied; and the Emperor set about celebrating the Games with unusual pomp and solemnity, and engaged Horace, the first lyric poet of the age, to compose the hymn; and which he executed so happily, under the title of *Carmen Seculare*: it contained the praises of all the Gods occasionally, but chiefly of Apollo and Diana, in the poetical machinery of the heathen mythology, with supplications and prayers for the success and prosperity of the Roman empire, and some oblique and elegant compliments to the reigning Emperor.

Mr. Baretti (an Italian well known in the literary world) hath lately introduced the *Carmen Seculare* to the notice of the English nation, by exhibiting it at *Frees-Mason's-Hall*, set to music by his ingenious friend Philidor (a gentleman who hath since taken a French leave of his English friends). This attempt

tempt of restoring sound to sense, and of joining ancient Roman poetry to modern Italian music, hath been honoured with great applause. Mr. Baretti, in the disposition of the *Carmen Seculare*, hath chiefly adopted the form prescribed by the learned Sanadon ; and it was Baretti's disposition, without any variation, that was attempted in the first edition of this translation : but the translator hath now introduced somewhat of a new arrangement, by dividing the whole into three parts, as they were sung at three different times, at the original solemnization ; by not making "*Spiritus mihi*," &c. any essential part, but only an address to the choirs. —As this ode was written 1800 years ago, the learned reader will perceive the difficulty of preserving the customs alluded to, as well as of retaining the sense and spirit of the original ; since a good deal of its dignity and grandeur depended upon circumstances of locality : He will likewise be sensible, that it is next to impossible to imitate the numbers and versification of the Roman poet, as the English language will scarcely admit of Sapphic measure. It is presumed, however, that the following translation is at least attempted in a measure nearer

nearer to the Sapphic, than any that hath yet appeared in any modern language.—From the extreme haste in which the first, and even the second, edition of this translation was executed, to serve a temporary purpose, the translator hath found it highly necessary to make some considerable corrections; though he fears, that the composition is, even now, unworthy of the attention of the public:—Conscious of his own deficiency, he feels himself unequal to the mighty task of doing poetical justice to one of the most finished and approved odes of the Augustin age; he hopes, however, that the candid reader and critic will peruse the following pages, with all that lenity and indulgence which may be due to diffidence.

CARMEN SECULARE.

PROLOGUS AD POPULUM.

ODI profanum vulgus, et arceo.

Favete linguis : carmina non prius

Audita, Musarum sacerdos,

Virginibus puerisque canto.

EXHORTATIO

NOTES

Carmina non prius audita.] This is literally true in whatever sense we understand it, as Francis very judiciously observes; though, when we consider how much Horace prided himself upon forming his compositions upon the models of Alcæus and Sappho, we can scarcely doubt but that he here alludes to the Sapphic measure, in which the greatest part of this ode was composed; and which, if we will believe himself, he was the first that introduced it into the Latin language.

TRANSLATED.

PROLOGUE.

(In the common editions of HORACE,

BOOK III. ODE I.)

HENCE, ye profane! far hence away,

Let no unhallow'd sound

Disturb the mysteries of the sacred day ;

While, to the youths and virgins listening
round,

Religious rites in novel verse,

Priest of the Muses, I rehearse.

HORACE'S

NOTES.

Virginibus purisque.] When the original *Carmen Seculare* was sung at Rome, the chorus was supported by twenty-seven youths, and as many virgins, who were all descended from the noblest families in the nation; and who had both their parents living; it is likewise somewhat remarkable, that Julia, the daughter of Augustus, is said to have made one in the female choir.

174 CARMEN SECULARE

EXHORTATIO AD PUEROS ET PUELLAS.

Spiritus Phœbus mihi, Phœbus artem

Carminis, nomenque dedit poetæ.

Virginum primæ, puerique claris

Patribus orti,

Deliæ tutela Deæ, fugaces

Lyncas et cervos cohibentis arcu,

Lesbium servate pedem, meique

Poëticis ictum :

Ritè

NOTES.

Deliæ tutela Deæ.] The Roman youths and virgins were said to be under the care of Diana, 'till they were married.

Dianæ sumus in fide

Puellæ et pueri integri.

CATULLUS.

Lesbium servate pedem.] The Lesbian foot, or Sapphic measure, so called because used by Sappho, the celebrated Poetess of Lesbos, an island in the Archipelago, near Meletin : though in some part of this ode, the poet adopts the bolder measure of Sappho's countryman, Alceus.

HORACE'S ADDRESS TO BOTH THE CHOIRS.

(BOOK IV. ODE VI. and VERS. 29.)

The God of verse his art inspires,

He warms me with poetic fires ;

Virgins and youths attend !

Ye youths, from fires renown'd who spring,

Ye chosen virgins, Dian * sing ;

Your tutelary friend !

Whose sounding bow, in full career

Restrains the lynx and flying deer,

The chace alone her pleasure ;

While ye chaunt the Goddess' praise

To music's time, confine the lays,

And keep the Sapphic measure.

With

* *Dian*, abbreviation for *Diana*, hath the authority of
Shakespeare.

176 CARMEN SECULARE

Ritè Latonæ puerum canentes,

Ritè crescentem face Noctilucam,

Prosperam frugum, celeremque pronos

Volvere menses.

Nupta

NOTES.

Crescentem face Noctilucam.] Literally the moon shining by night, increasing in or with her torch.—Simonides gives the moon a similar epithet of *ὑπὸ φάει*.

Prosperam frugum.] A Grecism : and according to the ancient philosophy, the moon was supposed to have a particular influence on the growth of plants and fruits.

—— *celeremque pronos*

Volvere menses.] The moon runs through the whole zodiac in twenty-nine days, which is the measure of months, in which sense Horace calls her swift.

With homage due, ye youths ! rejoice,

Latona's son * demands your voice,

The radiant God of light ;

Voices accordant both attune,

To sing the torch-increasing moon,

Conspicuous lamp of night.

Her influence rules the foodful earth,

By her the teeming globe gives birth

To blade and swelling grain ;

The months obedient own her force,

She urges on their headlong course,

Prone down th' æthelial plain,

M

You

* Apollo.

178 CARMEN SECULARE.

Nupta jam dices; Ego Dîs amicum,

Seculo festas referente luces,

Reddidi carmen, docilis modorum

Vatis Horati.

P A R S

NOTES.

Nupta jam dices,] There is in this part something of a Pindaric boldness, in breaking off abruptly in an apostrophe to one of the virgins, in the second person : which is not very usual with Horace, and rather difficult to be preserved in English ; but the version attempts it, however unsuccessfully. The Romans encouraged an opinion, that those virgins who had the honour to bear a part in the secular ode, stood the fairest chance of being speedily and happily married.

You virgin ! who now sing, shall say
Right soon, upon your bridal day,

When hymen joins the hand,

I rais'd my voice to tune the lays

To Phœbus' and Diana's praise

In Horace' lyric band.

What time to crown the festive age,

Attun'd his lyre, the Latian sage,

And charm'd th' attentive throng ;

When Cæsar lent a friendly ear,

And each God listen'd from his sphere,

And Jove approv'd the song.

M 2 PART

180 CARMEN SECULARE

PARS PRIMA.
HYMNUS AD APOLLINEM.

UTERQUE CHORUS.

Dive, quem proles Niobæa magnæ
Vindicem linguæ, Tityosque raptor
Sensit, et Trojæ propè victor altæ
Phthias Achilles,

Cæteris major, tibi miles impar;
Filius quamvis Theides marinæ
Dardanas turres quateret, tremendâ
Cuspide pugnax.

Ille

NOTES.

Quem proles Niobæa.] Romantic history informs us, that Niobe, the daughter of Tantalus, and the wife of Amphion king of Thebes, had such a numerous offspring, that she boasted her superiority over Latona, who had only two children, Apollo and Diana; in consequence of which, all her sons perished by the arrows of Apollo, and her daughters by the shafts of Diana.

Tityosque raptor.] Tityos the Giant attempted to ravish Latona, for which he was slain by her son Apollo.

Cæteris major, tibi miles impar.] This stanza and the next, seem to relate to different circumstances, a little blended together by the poet: "Tibi miles impar," undoubtedly refers to Apollo's

PART THE FIRST.

HYMN TO APOLLO.

(COMMON EDITION, BOOK IV. ODE VI.)

BOTH CHOIRS.

The Niobe tongue defy'd

Latona's offspring, but its pride

Ow'n'd thy avenging power :

Th' enormous Giant, bent on rape,

Could not thy wrathful arrow 'scape,

Destroy'd in happy hour.

All human strength who laugh'd to scorn

Achilles self, tho' Goddess-born

Of Jove's celestial line ;

The Pelian javelin from his hand,

Drop'd useless down at thy command,

And felt thy power divine :

M 3 His

deceiving Achilles under the borrowed figure and form of Agestor, in the Iliad.

Meanwhile the God, to cover their escape,

Assumes Agestor's habit, voice, and shape.

Agestor, a name of which the poet has made no mention.

Agestor, a name of which the poet has made no mention.

182 CARMEN SECVLARE

Ille, mordaci velut ista ferro

Pinus, aut impulsâ cupressus Euro,

Procidit latè, posuitque collum in

Pulvere Teucro.

Ille non inclusus equo Minervæ

Sacra mentito, malè feriatos

Troas, et lætam Priami choreis

Fallerit aulam:

Sed palam capitis gravis, heu nefas! heu!

Nescios fari pueros Achivis

Ureret flammis, etiam latentes

Matris in alvo:

Ni,

Procidit latè, posuitque collum in

Pulvere Teucro.] This evidently alludes to fabulous history, which tells us, that Achilles was shot by an arrow from the bow of Paris, directed by Apollo, in or near the temple of Apollo or the Sun, in the Troad, Virgil likewise alludes to this in the following lines:

Phœbe, graves Trojæ semper miserate labores,

Dardana qui Paridis, direxisti tela, manuque

Corpus in Æacidæ.

His spear unable to destroy

But shook the battlements of Troy,

Pierc'd from thy fatal bow ;

Like cypress tall o'erblown by wind,

The towering chieftain's neck reclin'd,

In Ilion's dust laid low.

Had fate but spar'd the hero's life,

Insatiable of martial strife

He would have play'd the warrior's part ;

Confiding in his matchless force,

He had despis'd Minerva's horse,

Contriv'd by coward art.

He would have scorn'd old Priam's court

To invade, 'mid joyful dance and sport ;

But in his open ire,

M 4

E'en

Eque Minervæ.] Alluding to the stratagem of the wooden horse,

so fully and beautifully described by Virgil :

— scandit fatalis machina muros,

Fata viris.

184 CARMEN SECLARE

Ni, tuis victus, Venerisque gratæ
Vocibus, Divum pater annuisset
Rebus Æneæ, potiore ductos

Alite muros:

Doctior Argeæ fidicen Thaliæ,

Phœbe, qui Xantho lavis amne crines,

Dauniæ defende decus Camanæ

Levis Agyieui !

—— *potiore ductos*

Alite muros.] Tho' possibly in richness Horace by these words means Lavinium, the first city that Æneas built or founded in Italy ; and which he called after the name of his wife Lavinia ; yet in a second or more distant sense, he may likewise allude to the prosperity and magnificence of the city of Rome, at the time, when this secular ode was performed ; and this passage in Horace is perhaps best explained by his cotemporary, Virgil,—

Multa quoque et bello passus, dum condeset artem,

Inferretque Deos Latio : genus unde Latinum,

Albanique Patres, atque altae moenia Romæ.

Doctior Argeæ fidicen Thaliæ.] The very ingenious Cunningham first established this reading. — The ancient city Argos, so celebrated by the poets, is now reduced to the condition of a poor village. Heus ! omnium rerum vicissitudo !

Qui Xantho puro lavis amne crines.] There were two rivers of that name, the one the famous river of Troy, arising on mount Ida, and running into the Hellespont ; the other a river in Lycia,

now Capri

E'en infants in the mother's womb,
Had found (O horrid!) early tomb.

Consum'd by Argive* fire;
But Jove indulgent lent his ear
To thine, and Venus' soothing prayer,

Fav'ring Æneas' fate:

To him he gave in distant skies

A nobler city to arise

In more auspicious state.

Whether in Xanthus' stream you play,

O beauteous fair-hair'd God of Day!

Awhile forsake the stream:

Thy power inspir'd the Grecian Muse,

Nor to the Daupian bard refuse,

To prompt the Roman glorious theme.

* *Grecian.*

NOTES.

arising on mount Cadmus; and near to which last stream Apollo was worshipped: and Horace undoubtedly means this river in his passage, since he calls Apollo, in another ode, that God "qui Lyciæ tæte dantea."

Damiae Camæne.] Horace was born in the province of Daunia, now Capitanata.

186 CARMEN SECVLARE

So far was sung and performed the first day, while the people were

assembled in the Campus Martius.

N. B. The poet in this first part deviates a little, after the manner of Pindar, but like him, never quite loses sight of his subject; which was, in an artful and distant manner to compliment his patron Augustus, who was ambitious of being thought to be descended

PARS SECUNDA.*

CHORUS PVERORUM.

Dianam teneræ dicite Virgines :

CHORUS PUELLARUM.

Intonsum, pueri, dicite Cynthium,

UTERQUE CHORUS.

Latonamque supremo

Dilectam penitus Jovi.

CHORUS

NOTES.

* N. B. Doctor Bentley hath taken great pains to prove, that the first book of Horace's odes (of which this ode manifestly makes one) was written long before the Carmen Seculare, and that this

descended from the abricent race of the Trojans. To favour this
 sea, Virgil, in a well-contrived poetical fiction, made the Julian
 mily (from whom Augustus was lineally descended) to derive
 air name and origin from Iulus the son of Æneas.

“Julius a magno, deductum nomen Iulo.”

and Horace, the courtly Roman, favours this romantic idea to
 utter his prince.

PART THE SECOND.

(COMMON EDIT. BOOK I. ODE XXI.)

Y O U T H S.

Ye tender Virgins, Dian sing!

V I R G I N S.

Ye Boys, your voices raise,

To young Apollo's praise ;

B O T H C H O I R S.

The common Parent sing,

Latona ! lov'd by Heav'n's high King.

Y O U T H S.

NOTES.

ode belongs to the Ludi Apollonares, at the festival of Apollo
 and Diana ; but the modern Aristarchus seems to have forgotten,
 that the Ludi Apollonares always made a part of the Secular
 Games.

188 CARMEN SECLARE

CHORUS PUERORUM.

Vos lætam fluvis & nemorum coma,

Quæcunque aut gelido prominet Algidò,

Nigris aut Erymanthi

Sylvis, aut viridis Cragi.

CHORUS PUELLARUM.

Vos Tempe totidem tollite laudibus

Natalemque, mares, Delon Apollinis,

Insignemque pharetrâ

Fraternâque humerum lyrâ.

CHORUS

Algidò.] The name of *Algidum* is omitted in the translation; but those who have seen the rock that is called, in modern Italian, *Recca del Papa*, the Pope's rock, will think this descriptive enough without a nominal distinction.

Erymanthi.] Erymanthus, a woody mountain in *Arcadia*.

Aut viridis Cragi.] A woody mountain in *Lycia*, remarkable for its verdure.

Vos Tempe.] A pleasant vale in Thessaly, where Apollo was after he had killed the serpent Python.

Delon Apollinis.] Apollo was born in the island of Delos.

TRANSLATED. 189

YOUTH S.

Sing ye Goddess who delights
In craggy rocks and mountain-heights,

And every sylvan scene ;

In Erymanthus' gloomy wood,

Wide hanging o'er the subject flood

Or Gragus ever green.

VIRGIN S.

Ye youths, let Tempe crown your lays,

Sing Delos' Isle—sing Phœbus praise,

The God of heav'nly fire ;

Behold bright Sol's refulgent face,

His shoulders quiver'd arrows grace,

Deck'd with fraternal lyre.

YOUTH S.

NOTES.

Fraterque Jovis et Mercurii [i.e. J. Mercury, the brother of Apollo, was the Inventor of the lyre.

190 CARMEN SECLARE.

CHORUS PUERORUM.

Hæc bellum lacrymosum

CHORUS PUELLARUM.

Hic miseram famem

Pestemque

UTERQUE CHORUS.

A populo et principe Cæsare in

Mauros, Seras, et Indos

Vestra motus aget prece.

This Part was sung in the Capitol the second day.

P A R T

N O T E S.

Hæc bellum lacrymosum.] “Hæc for hic” in this place is a correction worthy of Doctor Bentley. “Bellum lacrymosum” alludes to the civil wars not long before the original ode was written.

Hic miseram famem pestemque.] Apollo is here invoked as the God of medicine; and this line is also a direct allusion to the first institution of these games, which was to avert the plague.

Mauros, Seras, et Indos.] So reads Baretti, instead of *Perfaras Britannos*; the reason of which the translator apprehends to be, the

W A R Y O U T H S .

Lo ! the shall drive the tearful war, A

M U T V I R G I N S .

And he the plague and famine far

B O T H C H O I R S .

From Cæsar's joyful reign :

To Mauritania's distant race,

And India with her swarthy face ;

Nor we invoke in vain.

PART

NOTES.

the Italian was cautious of offending the English nation ; and this version hath adopted this reading for reasons that may be obvious to an English reader.

192 CARMEN SECVLARE

PART ~~THE~~ THIRD.

UTERQUE CHORUS.

Phœbe, filvarumque potens Diana

Lucidum cœli decus, ô colendi

Semper, et culti, date quæ precamur

Tempore sacro :

Quo Sibyllini monuere versus,

Virgines lectas puerosque castos,

Diis, quibus septem placuere colles,

Dicere carmen.

CHORUS

NOTES.

Sibyllini versus.] It is remarkable that almost all the oracles gave their answers in some sort of verse : the Sibylline oracles, in particular, never deviated from this practice.

PART THE THIRD.

(This part alone is called Carmen Seculare in the common editions of Horace, and this part was sung the third day of the Festival, in the temple of Apollo, on the Palatine Hill.)

BOTH CHOIRS.

Phœbus and Cynthia * o'er the chace
Presiding, heav'n's resplendent grace!

From your superior sphere
Ador'd, look down upon our clime,
And at this consecrated time

Regard your suppliants' prayer.

From Sibyl's muse-inspired shrine

The oracle in strains divine

Declares the stated day;

And we perform th' accustom'd rite

To Gods, whom Rome's seven hills delight,

And sing the festive lay.

In

* Diana.

194 CARMEN SECULARE

CHORUS PUERORUM.

Alme Sol, curru nitido diem qui

Promis et celas, aliusque et idem

Nasceris ; possis nihil urbe Româ

Visere majus.

CHORUS PUELLARUM.

Ritè maturos aperire partus

Lenis Ilithyia, tuere matres ;

Sive tu Lucina probas vocari,

Seu Genetyllis.

Diva, producas sobolem ; Patrumque

Prosperas decreta super jugandis

Fœminis, prolisque novæ feraci

Lege maritâ

UTERQUE

Nasceris.] The propriety, beauty, and expressive brevity, of this passage, hath been much admired by Dacier.

Seu Genetyllis.] This reading has the authority of Doctor Bentley ; the word is derived from *γενεα*, nativitas.

Patrumque—prosperis decreta, &c.] This alludes to the law passed some little time before this ode was composed by Augustus and the Roman Senate, de maritandis ordinibus ; whereby rewards were decreed to those who married, and penalties were insisted on those who lived in celibacy.

YOUTH.

In splendid car, you day reveal

O genial Sun ! and day conceal,

One and another rise ;

While you the radiant course pursue,

Than Rome nought greater may you view

With your all-seeing eyes !

VIRGIN.

Directress of the natal hour, with animating

Goddes ! exert thy lenient power,

And hear the matron's cries :

Oh ! crown her throes with easy birth,

Gentle Lucina ! called on earth,

Bright Luna ! in the skies.

Still to refrain unlawful love

Th' imperial mandate deign to approve

And Fathers'* wise decree :

N a Preserve,

* Senators.

196 CARMEN SECULARE

UTERQUE CHORUS.

Certus, undenos decies per annos,

Orbis ut cantus referatque ludos

Ter die claro, totiesque grata

Nocite frequentes.

Vosque veraces cecinisse Parcae,

Quod semel dictum est, stabilisque rerum

Terminus servet, bona jam peractis

Jungite fata.

Fertilis

Undenos decies per annos.] An hundred and ten years, which formed a century or age, according to the Sibylline oracles.

Ter die claro.] It is supposed that the secular Games were celebrated some time in the month of April.

Preserve, chaste Goddess of the Night,

Sacred the Hymeneal rite

Productive of new progeny.

BOTH CHORUS.

Grant ! that ten times* eleven years

Revolving round th' appointed spheres

May bring again the crowded rites :

That youths and maids again may sing

On three fair days of early spring

And three unclouded nights.

Ye sisters of firm destiny !

What's past, you sing—and what's to be,

Consult the future doom :

Expand the secret page of fate,

Foretell new honours to the state

And deathless fame to Rome.

N 3

May

* The chorus in this part address themselves to both Deities, Apollo and Diana.

198 CARMEN SECULARE

Fertilis frugum pecorisque tellus

Spiceâ donet Cererem coronâ :

Nutrient foetus et aquæ salubres,

Et Jovis auræ.

CHORUS PUERORUM.

Condito mitis placidusque telo

Supplices audi pueros, Apollo :

CHORUS PUELLARUM.

Siderum regina bicornis audi,

Luna, puellas.

UTERQUE

NOTES.

Regina bicornis.] Literally double-horned Queen :—however harshly or uncouthly such a phrase may sound to an English ear, it is truly expressive of Horace's image, and is strongly descriptive of the first days of the moon (at which time the secular Games were always celebrated), when that planet puts on an horned appearance : but, if after all, any courtly reader may reprobate the literal version, he may read,—“Thou brilliant Queen of Night !”

May earth of cattle and of corn
Fruitful, her Ceres' brow adorn

With yellow sheafy crown ;

While Jove's dissolving gales in air
Impregnating the atmosphere,

In gentle showers come down.

Y O U T H S,

Phœbus, unbend thy silver bow,
To milder purposes bestow

Thy arrows' fatal flight :

V I R G I N S,

O Luna ! gliding in thy sphere,
Attend thy suppliants' virgin prayer

Thou horned Queen of Night !

N 4 B O T H

200 CARMEN SECLARE

UTERQUE CHORUS.

Roma si vestrum est opus, Iliacque

Litus Etruscum tenuere turmæ,

Iussa pars mutare lares et urbem

 Sospite cursu :

Cui per ardentem sine fraude Trojam

Castus Æneas patriæ superstes

Liberum munivit iter, daturus

 Plura relictis ;

Dî probus mores docili iuventæ,

Dî senectuti placidæ quietem,

Romulæ

NOTES.

Roma si vestrum est opus, Iliacque.] Though Horace does not mention the name of his cotemporary, and brother bard, Virgil, in this ode ; he manifestly by this passage alludes to the Æneid, which was at that time universally read in the Court of Augustus.

Litus Etruscum.] Æneas first landed on the Heturian or Tuscan shore.

BOTH CHOIRS.

If Rome was built by hands divine,

If heroes of the Trojan line

Steer'd to the Tuscan wave their way;

By great Æneas led and fate,

Forfaking Ilion's ruin'd state

To bear in Latium * sway.

The pious prince not flames annoy,

Æneas scap'd from burning Troy

Secur'd fair freedom's road :

Great founder of the Roman name,

To Latium's better land he came

And chose a new abode.

If this be true, as bards relate,

Ye Gods ! defend the Roman state !

Instruct the docile youth ;

From vice contagious, oh protect !

Their feet in virtue's path direct,

That leads to moral truth.

God

* The antient name of Italy.

202 CARMEN SECULARE

Romulæ genti date remque, prolemque,

Et decus omne.

Quique vos bobus veneratur albis

Clarus Anchisæ Venerisque sanguis,

Imperet, bellante prior, jacentem

Lenis in hostem,

Jam

NOTES.

Quique vos bobus veneratur albis.] This elegant distant allusion was sufficient to mark the Emperor at the time that this secular ode was performed, while Augustus personally attended at the sacrifices; but at this distant period, the translator is obliged to be more diffuse, in order to be intelligible to the English reader.

Venerisque sanguis.] Æneas was (if the expression may be allowed) the poetical son of Anchises by the Goddess Venus; consequently the Emperor, whose form and princely deportment intitled him to the name of Augustus, (or something more than human,) is here said to be descended from the Queen of Beauty.

Imperet, bellante prior.] The construction of the words is a little singular, but the meaning is very similar to Virgil's

Parcere subjectis et debellare superbos.

God of the medicinal art
To age the needful rest impart ;

May Romulus' fam'd race
From all, ye Gods ! choice favours claim,
Wealth---progeny---encreasing name,

And universal grace.

Behold at yonder sacred shrine
With awful mein, and air divine,

The emperor's self attend ;

Venus descendant, lo ! appears,

And sacrifices milk-white steers,

While vows to heaven ascend.

He shall despise the savage arts

Of blood and war ; and o'er the hearts

Of his lov'd subjects reign :

His peaceful empire shall extend,

To the wide earth's remotest end,

Beyond the stormy main.

The

204 CARMEN SECULARE

Jam mari terraque manus potentes

Medus, Albanasque timet secures :

Jam Scythæ responsa petunt, superbi

Nuper et Indi.

Jam Fides, et Pax, et Honor, Pudorque

Priscus, et neglecta redire Virtus

Audet ; apparetque beata pleno

Copia cornu.

CHORUS PUERORUM.

Augur, et fulgente decorus arcu

Phœbus, acceptusque novem Camenis,

Qui

NOTES.

Medus.] The Parthians, in the reign of Augustus, were indiscriminately called Medes and Persians, because they had once conquered both Media and Persia.

Albanasque secures.] Alban axes ; the axes were carried by the Licitors before the chief Roman magistrates : Horace says Albanas, instead of Romanas, to give the greater appearance of antiquity, because a colony from Alba-longa had antiently settled at Rome.

Scythæ.] The European Scythians possessed the country that extends along the sides of the lower Danube.

The humble Mede, subdu'd of late,
Now owns the Alban magistrate,
While embassy to Rome
The Scythian fierce and Indian send
(Their stubborn pride now taught to bend)

To learn th' Imperial doom.

To Rome the nations glad resort,

Where faith and honour hold their court,

And peace and plenty reign;

Old modesty no more shall mourn,

Neglected virtue dare return,

Thro' Cæsar's new domain.

Y O U T H S.

O archer God! and sacred feer!

O Phœbus! to Nine Muses dear,

Thy augury impart; Teach

NOTES.

Indi.] The Indians, a great nation between Tartary and Persia, sent several embassies to Augustus.

Et Pax] At the time that the Carmen Seculare was performed, the Temple of Janus was shut, and there was universal peace throughout all parts of the Roman empire.

206 CARMEN SECLARE

Qui salutarī levat arte fessos

Corporis artus ;

Si Palatinas videt æquas arcēs

Remque Romanam, Latiumque felix,

(Alserum in lustrum, meliusque semper

Proroget ævum.

CHORUS PUELLARUM.

Quæque Aventinum tenet Algidumque,

Quindecim Diana preces virorum

Curet ; et votis puerorum amicas

Applicet aures.

UTERQUE CHORUS.

Hæc Jovem sentire, Deosque cunctos,

Spem bonam certamque donum reperto,

Doctus

Si Palatinas, &c.] Alluding to the Temple built by Augustus

on the Palatine hill (dedicated to Apollo), in which the Carmen

Seculare was sung.

Aventinum — Algidumque.] Diana had a temple on each of these

hills. Algidum was so called from its cold situation, and, as hath

been already observed, it is now called the Pope's rock : and the

Aventine was one of the seven hills of Rome.

Teach health decay'd again to thrive,

To wearied limbs new vigour give,

God of the healing art !

O God of Light ! propitious shine

On thy lov'd mountain, Palatine,

And Rome's great city view :

Foretell in thy prophetic rage,

That each approaching destin'd age

May rise to honour new.

V I R G I N S.

O Goddess from thy Algidine,

Or sacred mountain Aventine,

The priests of Sibyl hear :

To each enobled youth, who sings,

Or strikes in turn the sounding strings,

Incline a friendly ear.

BOTH CHÖRS.

Full of the God, and power divine,

We feel propitious Phœbus shine

On Rome's imperial state ;

Behold !

208 CARMEN SECULARE

Doctus et Phoebi chórus et Dianæ does I

Dicere laudes. wen admil beknow of

the antient edn to boD

EPILOGUS BARETTI.

Quæ fausta Romæ dixit Horatius,

Hæc fausta vobis dicimus, Angliæ

Opes, triumphos, et subacti

Imperium pelagi præcantes.

wen antient edn to boD

N. B. The four stanzas, "spiritum mihi, &c." in Sanadon's original disposition, are set down as an epilogue to the whole, in which the poet, by a singular kind of absurdity, is made to give the chorus directions how to sing, after the song is ended. Francis hath ingeniously obviated this, in his disposition of the Carmen, and Baretti hath followed him; but the present translator hath here a little differed again from Baretti, by making these stanzas only an address to both choirs, as hath been already observed in the argument. — Instead therefore of making "spiritum mihi," the concluding epilogue, according to Sanadon's disposition, (in which that most ingenious and sagacious critic, hath certainly somewhat misplaced these four stanzas,) Baretti's address to the English nation is here added: and as a very approved poetical version of that little appendix hath already appeared, at the end of Baretti's prose translation of the Carmen Seculare; the present translator begs leave to adopt it, in preference to any that he can give.

☞ Horace is said to have composed this ode, in the 49th year of his age.

Behold ! great Jove consenting nods,
We give the sanction of the Gods,
And fix the stamp of fate.

EPILOGUE.
Such strains as mingled with the lyre,
Could Rome with future greatness fire;
Ye sons of England, deign to hear !
Nor think our wishes less sincere.
May ye the varied blessings share
Of plenteous peace and prosperous war :
And o'er the globe extend your reign,
Unbounded masters of the main.

Reign

Now

And

Now

Bella

WCH

GR

W

RECEIVED

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

Yours truly
J. B. [illegible]

A N

O D E

T O T H E

WARLIKE GENIUS

O F

G R E A T - B R I T A I N .

(F I F T H E D I T I O N .)

— *Bellum, O terra hospita ! portas :
Bello armantur equi, bellum hec armata minantur :*

VIRG. *ÆNEID* III.

*Now all the youth of England are on fire,
And silent-stillness in the wardrobe lies :
Now thrive the armours ; and honour's thought
Reigns solely in the breast of every man.*

SHAKESPEARE,

TO
THE RIGHT HONOURABLE
J E F F E R Y,

LORD AMHERST,
BARON AMHERST,

OF HOLMES-DALE, IN KENT,

KNIGHT OF THE BATH,
GENERAL OF HIS MAJESTY'S FORCES,
LIEUTENANT-GENERAL OF THE ORDNANCE,
GOVERNOR OF THE ISLAND OF GUERNSEY,
COLONEL OF THE THIRD REGIMENT OF FOOT,
COLONEL IN CHIEF OF THE ROYAL
AMERICAN REGIMENT OF FOOT;

AND

ONE OF HIS MAJESTY'S
MOST HONOURABLE PRIVY COUNCIL

THE FOLLOWING POEM,

IS HUMBL Y DEDICATED BY

THE AUTHOR

N. B.

encampme
published.

WARLIKE ODE.

IMMORTAL Power, to whom by Heav'n
The care of Britain's warlike isle is given,
Whether thou sport'st upon the waves,

While round her cliffs old Ocean raves,
Whether thou guid'st the storm of night,
Or rul'st the lightning's rapid flight;

Behind thee fear and dire dismay,
Before thy face while interiors fly,
Blackening with gloomy clouds the sky,

And mark thy dreadful way:

O.

What

N. B. This ode refers to the different situations of the several encampments in the summer of 1778, when the first edition was published.

What shall thy near approach withstand?
When vengeance arms thy red right hand,
When, every wheel instinct with War,
Forth issues thy impetuous car,
Which, whirling rapid thro' the skies,
(From motion kindling as it flies)
"Streaming, like meteor, to the troubled air,"
On angry pialons, fiery dragons bear.

Behold! with joy thy native plains,
Where martial spirit proudly reigns;
Freedom—Goddess heav'nly bright,
Again prepares for vigorous fight;
Muse of Glory! Clio sing,
(Let Freedom sound from every string.)
And trace her birth from the great source of light.

III.

Genius of Britain! view the plains
Where military Virtue reigns,
Pallid

Pallid Fear her vain alarms

Idly spreads : — While Glory warms

Th' intrepid soul with her celestial charms,

The standard rears, and calls to arms.

Ye sons of Britain hear !

From her resurgent sphere

Aloud she shouts,—and opens the bright abodes

Of Heroes, and of Demi-Gods ;

On seats of burnish'd gold,

Where Arthur—Alfred sat of old :

—The great examples fire—

—To deathless deeds inspire,—

The sons of freedom rise—they claim

Their birthright—the reward of fame:

They catch the blaze of energy divine,

As from their polish'd arms, the sun-beams

brighter shine.

IV.

Gallia's pale Genius stands aghast,

(The fillies wither in her hand,)

Her fleets receive the favouring blast,

But dare not seek the adverse land :

On England's rough and rocky shore,

She hears th' awaken'd Lion roar,

V.

Pindar ! of boldest verse the fire !

Great master of the boundless lyre !

Teach me one sound of thy immortal string.

--Shakespeare ! -- one spark from thy bright

Muse of Fire !

Bear me on her historic deathless wing,

While I Britannia's ancient heroes sing,

Past deeds reveal--without a crime

Give me to look into the grave of Time.

I look--before my eyes behold

With regal aspect and demeanour bold

Warriors of ages past, and of ethereal mould.

VI.

VI.

Who yonder tow'rs with haughty strides along
Superior by the head to the admiring throng?

(A vanquish'd monarch by his side appears,
Whose deep-felt woes the generous victor chears)

By sable arms distinguish'd from the rest,
The ostrich-plume high-nodding o'er his crest;

Great Edward's heir! — on Cressy's plains
renown'd!

With Gallic spoils and gorgeous trophies

crown'd:—

Who

A vanquish'd monarch.] The king of France, taken by the Black Prince, and detained some time prisoner by his father Edward III. in Windsor Castle.

Ostrich-plume.] The Ostrich-Feather was in the arms of the conquer'd king of Bohemia, and thence adopted by the victorious Prince of Wales.

Great Edward's heir.] The Prince of Wales the heroic son of Edward III. surnamed the Black Prince, because he wore black armour.

Who yonder leans upon his shield?
 And looks tow'rd Agincourt's ensanguin'd field,
 (Where Gallia's leaders press the ground
 With countless thousands stretch'd around,
 Like Pelcus' son, in arms divine,
 Effulgent glories round him shine!
 Henry! thy awful form is known,
 And on thy laurel'd brow still gleams the hostile

crown.

VII.

Like shades of night, the vision flies,
 No more romantic scenes arise:
 I 'wake from out the pleasing dream,
 And glad pursue the martial theme.
 Genius of Britain! to thy office true,
 On yonder heath the waving banners view;
 Where

NOTES.

Henry.] Henry V. crown'd king of France.
On yonder heath.] Cox-Heath.——An allusion to the encamp-
ment there in the summer of 1778.

Where Maidstone's antient fabric stands,
And Medway's streams refresh the thirsty lands;

(British spirit never droops!)

Where late the foreign hireling troops,

A servile, mercenary band!

Disgrac'd the state, and sham'd the land;

Now behold a native race

With freer step, and bolder grace!

Thy Britain's offspring glad survey,

(Experienc'd Amherst leads the way:)

See! her heroic free-born chiefs advance!

And hurl defiance tow'rd's perfidious France.

—To individual worth, Goddess attend,

And Grafton view the Soldier's and the Muse's

friend!

Soldier's friend.] His Grace the Duke of Grafton, at Coxheath, was distinguish'd by that amiable appellation.

The Muse's friend.] In the year 1768, Mr. Gray, by the solicited influence of the Duke of Grafton, was nominated King's Professor of Modern History, in the University of Cambridge, a place of 400*l.* per annum.

Fitzroy ! thy patriot name !

Granta ! * thy letter'd fame,

Borne on the tide of harmony along,

Shall live united in your poet's song.

VIII.

Learning's digressive path is wide,

O Muse ! by love of science drawn aside,

Return, and view the flower of beauty's pride :

Is it Fancy's stronger sway

That bears my raptur'd soul away ?

Do mine eyes discern aright

On brilliant beauty overpowered my sight ?

In martial vest

By Venus and the Graces drest,

To yonder tent, who leads the way ?

Art thou Britannia's Gehius ? say !

Or

* Cambridge.

NOTES.

Poet's song.] Gray's sublime and beautiful ode, that was performed in the senate-house at Cambridge, July 1, 1769, at the installation of his Grace Augustus Henry Fitzroy, Duke of Grafton, Chancellor of that University.

Or in the softer features of thy face

Trace we the likenesses of the Marlbro' race?

Hail! fair Devonia! hail!

Thy powerful charms prevail;

When Churchill's offspring takes the field,

Ne'er shall the sons of Britain yield.

IX.

Muse of Glory! raise the verse

Churchill's matchless deeds rehearse.

Past time returns, recall'd by you,

And Blenheim rises to my view.

Like Mars himself sublime the hero stands,

And urges on the daring bands,

Like

NOTES.

Devonia.] The Duchess of Devonshire.

Blenheim.] A village of Suabia, in Germany, on the west side of the Danube; rendered memorable by the victory which the confederate army, under the command of the Duke of Marlbro' and Prince Eugene, obtained over the French and Bavarians, commanded by the Duke of Bavaria and Marshall Tallard, on the 2d of August, 1704.

Like Mars, inspir'd with Pallas' wiser mind.—

Slaughter rages unconfin'd !

In vain the Gallic squadrons strive

To keep the fainting war alive.

The chosen troops* retreat—they fly ;

Victory lightens from his eye :

Desperate they plunge into the flood,

The raging Danube swells with blood :

Grim Fate inwraps his destin'd prey.

And orphan'd thousands weep that dreadful day.

X.

Hail ! fair Devonian ! hail !

Marlbro's descendant shall prevail :

From time's first æra to the present hour,

All warriors own resistless beauty's power.

Fir'd by Helen's fatal charms,

Youthful Paris rush'd to arms.

By

* *Gens d'arme, or the household-troops:—The best troops in the French army.*

By Thais' artful smiles was won
Macedonia's conquering son.

She rais'd his rage, or sooth'd his ire :

To please the dame,

He spread the flame,

That wrapt the world's metropolis in fire.

If Thais thus the power possess

From honour's path to turn the conqueror's mind,

Do thou, bright nymph; (in whose fair breast,

The nobler virtues dwell enshrin'd)

Employ the power the Gods to beauty gave,

Exert thy chaster energy to save.

What may not public virtue do,

Approv'd, supported, cheer'd by you ?

Thy

NOTES.

[*Thais.*] Alexander in a drunken frolic (at the instigation of Thais, the celebrated courtesan of Corinth) burnt Persipolis, the most beautiful and magnificent city of the East.

Thy influence what withstand?

'Mid blaze of arms

Thy brighter charms

Shall raise a patriot flame to save the land.

Allied to Cavendish, the Spencer-race

In thee shall gain a double grace :

Their mingled honours deck thy line,

And thou our tutelar Minerva shine.

XI.

Where yon tall spire * salutes the sky,

'Where Sarum's spacious plains extend,

Before the gales Equestrian ensigns fly,

And shouts of war the joyful welkin rend.

Freedom's brave sons, unknown to yield,

On generous courfers scour the field,

They

* Salisbury steeple.

NOTES.

Equestrian ensigns.] The camp at Wilton on Salisbury Plain, in the Summer 1778, consisted entirely of horse, commanded by General Johnson.

They burn with fierce delight,
Their injur'd country's wrongs they feel,
Eager they snatch the gleamy steel,
And fir'd by—Johnson—with th' avenging fight.

XII.

What wonderous ruin yonder stands?
A pile, not rais'd by mortal hands,
Stone-Henge!---stupendous, antient frame!
Well known in days of early fame!--
O Muse! from thee what marvels spring?
The Muse's work, the Muse shall sing.---
Beyond the date of records old,
Bards attun'd their harps of gold;
The power of song was unconfin'd:
To prove its force they all at once combin'd:

P

All

NOTES.

Antient frame.] It appears from the most authentic records, that Stonehenge was a temple of the Druids, before the establishment of Christianity in this kingdom.

All Albion's bards assembled round,

(Their brows with oaken garlands crown'd,)

To try the power immense of consecrated sound :

With rapturous fire

They struck the lyre :

With gestures mild, and looks entranc'd,

Along the vale in magic ranks they danc'd.

XIII.

Give us (they sung) great God of Light !

A glorious instance of thy might :

Some miracle impart,

To dignify the mystic art :

Their voice the God propitious hears---

He stoops---he shakes the lofty spheres---

—He visibly descends.

Each mountain sinks, each valley bends,

And rocks the solid earth :

With

NOTES.

Great God of Light.] The Druids worshipped the Sun.

With awe inspir'd

The bards retir'd,

When lo ! a wond'rous birth ;

With instantaneous bound

The rocks were pil'd around :

Fabric compleat—amazing—new !

Stone-Henge arose to their enraptur'd view ;

XIV.

Sacred to bards, and Druids' magic power,

The fane upsprang, in happy hour,

In time's remoter date :

To fages old

And chieftains bold,

An oracle of state.

To bards the Gods decreed

To charm the martial throng,

To sing the warrior-song,

And form the youth t' acquire bright Glory's
need.

P 2

Ev'n

Ev'n now (they say) what time at still midnight
The moon's mild beams the vales delight,
The simple shepherds think they hear
Sounds more than human in the air.

Stronger fancy reason warps ;

Majestic forms of Druids rise

In sudden vision to their eyes,

And tune their shadowy harps.

XV.

Since arms emblaze the fields---appear
Spectres more frequent in the air :

Arrang'd in order bright,

Well pleas'd amid the tents to rove,

The shades of mighty heroes move

Cloth'd in the robes of night ;

Inspire the sons of Mars in dreams,

And fire their souls with warlike themes.

Protracted sleep they scorn ;

From beds of sloth upborn,

Light and active as the morn,

Refresh'd

And

Br

Th

On

See

Hark

To W

Where

Suffolk.

Neighb

Edmund

Eboric

for York

Refresh'd they rise ;
 With winged speed,
 They mount the feed,
 And raise the shout of triumph to the skies.

XVI.

Britain's Genius ! view well-pleas'd
 The mighty force thy power hath rais'd.
 Where fainted Edmund sleeps,
 (O'er whose tomb oblivion creeps)
 On the neighbouring martial land,
 See Saville lead th' Eboric band.
 Hark ! whence martial shouts arise,
 To Warley's tented field, turn thou thine eyes,

P 3 Where

NOTES.

Where Edmund sleeps.] St. Edmundsbury, in the county of Suffolk.

Neighbouring land.] The camp in the neighbourhood of St. Edmundsbury, in the Summer, 1778.

Eboric band.] Yorkshire, from Eboracum, the Roman name for York.

Where the thund'ring cannons make
The sturdiest oaks of Brentwood shake !

Look down once more—behold again—

On fam'd Wintonia's * chalky plain :

Where yonder royal ruin lies,

And Gothic towers obscurely rise,

Where plenty smiles, 'mid waving corn,

On fruitful meads luxuriant crops are born,

And fleecy flocks the neighbouring hills adorn.

Behold ! conspicuous in the line,

Where Dorset, Rivers, Berkley, Paget shine !

Where squadrons move in armour bright :

With mingled beauties please thy sight,

A various prospect, wide and far,

Riches of peace and images of war !

XVII.

* The antient name for Winchester.

NOTES.

Thund'ring cannon.] The camp of Warley Common, near Brentwood, Essex, in the Summer 1778, remarkable for a fine Park of Artillery.

Royal ruin.] The shell of a palace built by Charles II. on the ruins of an old castle, once the seat of the Saxon kings.

[On yonder mountain's sides,
 Object illustrious, great and new !
 The highly-grac'd pavilion view,
 Where Majesty resides.

For him the arts a deathless wreath entwine,
 While round the throne shall bright-ey'd science
 shine,

His awful brow inspire the martial rage,
 While Charlotte's softer smiles adorn a polish'd age.

—Aonian virgins ! heavenly bland

View yonder classic band,

Your British sons, all blooming youths and fair,
 In garb of Rome, with hyacinthine hair,
 Marshall'd by Warton's skill, beneath his guar-
 dian care ;

P 4 His

NOTES.

Classic band.] The Winchester Scholars, headed by Dr. War-
 ton, dressed in their gowns and caps, attended the Royal Review
 at Winchester, in the Summer 1778 ; and the exhibition of this
 " agmen puerile," attracted the royal notice and attention.

His mental eye may view 'mid these,

Some future Tully or Demosthenes,

Some youthful Virgil lie conceal'd,

Or lyric Horace unreveal'd.

—Rapt of erst with Fancy's heav'nly fire,

Why, Warton, sleeps thy tuneful lyre?

Would'st thou but deign of arms to sing,

And touch but once th' heroic string,

Ardour divine would kindle round,

“And Men grow Heroes at the sound.”]

This Stanza was added at the time of the Royal Review at Winchester.

XVIII.

From hardy regions of the North,

Fierce Caledonia's * sons pour forth ;

The plaided troop the target wield,

With thundering footsteps shake the field,

While,

* The antient name for Scotland.

NOTES.

Fancy's fire.] Alluding to Dr. Warton's beautiful Ode to Fancy.

While, like the light'ning, from Jove's arm divine,
In fiery circles mov'd, their glittering broad-
swords shine.

—Glory her course unbounded runs,

And fires Damnonia's distant sons,

The "spirit-stirring drum" alarms,

And Acland leads the youth in arms ;

[*With glory, for a while no more, alas ! they burn,
Their leader lost, the drooping squadrons mourn,

A slow and melancholy train

With arms inverted, o'er the plain !

O Muse of glory ! shed the godlike tear

To grace heroic Acland's funeral bier.]

On

* Added on Colonel Acland's death.

NOTES.

Damnonia's sons.] Damnonia, the antient name of Devonshire.

Acland leads.] John Dyke Acland, Esq; (the eldest son of Sir Thomas Acland, Bart.) of Pixton, Colonel of the first battalion of Devonshire militia, one of the best disciplined provincial regiments in the kingdom.

On fair Ierne's * fruitful plains

Rush to arms the vigorous swains.

—From Cambria's† muse-deserted fountains,

From her bleak sky-bounded mountains,

Their kindred country to defend,

Britain's antient race descend ;

Glamorgan's warriors quit their native land,

Gallant Mountstuart heads the band ;

The fiery youth he scarce restrains

(Tumultuous ardor in their veins)

Eager to prove their force on England's martial
plains :

Each hero emulates his fire,

The nation glows with martial ire :

With Cadwall's native rage, and bold Llewellyn's
fire !

On

* The Roman name for Ireland. † The antient name of Wales.

NOTES.

Muse-deserted.] In allusion to the Welch Bards slain by order of King Edward.

Cadwall.] Cadwall, or Cadwallader, the famous hero of the Welch. Llewellyn the last king of Wales.

On every heath, on every strand,
 Embattled legions grace the land :
 To arms--the hollow vallies found;
 To arms--to arms--the hills rebound :
 Echo, well-pleas'd, repeats the voice around.

Muse of Glory ! cease thy strain ;

Muse of Melancholy, reign

For one short penfive hour :

Genius of Britain ! 'mid thy power,

With head declin'd, in anguish mourn

O'er Chatham's patriot urn.

Immortal Chatham ! on thy tongue

Demosthenēan accents hung,

While, with applause, the listening senate rung ;

Who now that senate shall controul,

And flash conviction on the soul ?

Combine with eloquence the patriot flame,

And spread o'er every shore thy country's fame ?

Oh !

Oh ! to thy country ever dear !

Thy spirit let our souls revere !

Thy vigour in our hearts infuse !

Our troops inspire--inspire the Muse !

Secure within our happy isle,

Bid us at vain invasion smile :

---Our fleets triumphant o'er the main,

Old Ocean's empire still maintain :

—Britain's imperial flag advance

And point her thunder 'gainst the coast of France,

(Wide as the waters flow,

Keep the subject waves in awe,)

Make Britain's naval terrors known,

And Lewis tremble on his splendid throne.

O D E

T O

C U R I O S I T Y ;

R E A D A T

B A T H - E A S T O N V I L L A ,

I N T H E

Beginning of the WINTER, 1778.

(T H I R D E D I T I O N .)

DEDICATED TO

EDWARD ROCHE, Esq;

OF TRABULGAN,

COUNTY OF CORKE,

IRELAND.

(THIRD EDITION)

O D E

T O

C U R I O S I T Y.

I.

ALL hail ! thou heav'n-descended maid,

In fancy's various robes array'd,

First of thy shining train

Wisdom's child, inventive art,

(Taught to expand the liberal heart,)

Shall own thy wide domain.

II.

To thee, O nymph, my muse shall sing,

If thou but plume her trembling wing,

And bid her pinions rise ;

Without thy aid, she mounts no height,

Nor emulates Pindaric flight,

Content with humbler skies.

III.

III.

Antient or modern, all we know,
 To thy bright origin we owe ;
 The healing art is thine :
 With thee the COAN SAGE was fraught,
 From thee deriv'd that heav'nly thought,
 Which stamp'd his works divine,

IV.

GALEN's great mind thou led'st to view
 Man's wondrous fabric ; whence he knew
 The harmony of parts ;
 In his dark age, anatomy
 Languish'd in feeble infancy,
 'Mong rude unfinish'd arts.

V.

Coan Sage.] Hippocrates was called the Divine Old Man of
 Cos, at which place he wrote his Coan Prognostics.
Harmony of parts.] Galen wrote a treatise, *de Usu Partium*
Corporis humani.

V.

Succeeding fages caught the flame,
More nicely scann'd the human frame—

---To trace th' arterial way,
To trace the veins from every part,
Meandering to the fountain heart,

Reserv'd for HARVEY's day.

VI.

To HUNTER thou hast lastly shown,
All that perchance shall e'er be known

Of th' human form divine :

Thou didst direct his searching eye,
The smallest lymphæduct to spy,

And nerve minutely fine.

Q

Rais'd.

NOTES.

Harvey's day.] Dr. Harvey discovered the circulation of the blood, in the year 1621; tho' Servetus, a Spaniard, who lived at Villeneuve, (from thence called Villonovanus) found out that the blood circulated from the heart thro' both lobes of the lungs, near 100 years before him.

VII.

Rais'd by thy wonder-working hand,
 Behold thy own bright temple stand,
 Offspring of HUNTER'S mind.—
 'Mid Learning's old and modern lore,
 And Nature's choice collected store,
 There, Goddess, dwell enshrin'd!

VIII.

Thou, Science' wandering steps didst guide,
 Her ancient reign extending wide,
 From Egypt's realm to Greece:
 To Attic Wit thou gav'st the fire,
 Thy breath bold JASON did inspire
 To gain the Golden Fleece.

IX.

NOTES.

Thy own bright temple.] Dr. W. Hunter's Museum in Great-Windmill-street,—a most valuable repository of the finest collection of human anatomy in the known world; of a most curious collection of medals and fossils; together with the best editions of the antient and modern authors, &c. &c.

IX.

By thee, to acts of glory fir'd,
 Great Philip's godlike son aspir'd,
 Restless new worlds t' explore;
 (Thy star presiding at his birth,)
 He conquer'd one contracted earth,
 And wept to conquer more.

X.

Thy powerful sway old Latium knew,
 Where'er the Roman Eagle flew.—
 To civilize mankind,
 On Conquest's laurel'd helm you sat,
 Attending Julius' milder state,
 In triumph o'er the mind.

XI.

Q²

Thy star.] Some historian remarks that when Alexander the Great was born, an appearance like a star, shone over the house of his father Philip.

To civilize mankind.] Julius Cæsar introduced the liberal Arts and Sciences among the conquer'd nations, and was no less curious than ambitious.

XI.

Past Time's abyfs, you bring to view,
Heroes of old preserv'd by you

Live in th' Historians' page :
To them th' indulgent Gods decreed,
Still to preserve each glorious deed
Unfullied down thro' age.

XII.

To native manfions unconfin'd,
'Tis thou doft form the roving mind,
And tempting lead'ft the way :
Thou rear'ft the maff, and spread'ft the fail,
To catch the swiftly-winged gale
Wide o'er the raging fea.

XIII.

By thee Columbus' felf was taught ;
And thou didft prompt the daring thought
Of his unbounded mind,
Far,

NOTES.

Columbus.] A Genoefe, difcovered America in the year 1492.

Far,—far from safe, inglorious home,
Wide o'er th' Atlantic main to roam,

Another world to find.

XIV.

From thee (their bright and sacred source)
Invention's streams derive their course,

And flow to modern hour :

You teach th' Electric wondrous force
To emulate the lightning's course,
You rival Jove's dread power.

XV.

Our modern sages learnt from thee
The Loadstone's mystic quality,

True to the polar star :

Safeguard to mariners o'er seas,
Who hence are taught, thro' pathless ways,
To steer their course afar.

XVI.

Q3

xvi.

Cadmus, from thee, by travel taught,
Gave vivibility to thought

To express the distant heart :—
Thou didst improve his ruder plan,
Fresh to preserve the thought of man,
Thou gav'st the Printing-Art.

xvii.

Th' ideas glowing hence we read,
Of Bards and Sages long since dead,
And hear the Orphean lyre :
Printing preserves Mæonian rage,
The Mantuan's sweet majestic page,
And Shakespeare's Muse of Fire.

xviii.

NOTES.

Cadmus.] Who had travelled into Egypt, invented letters in Greece, but took the hint from the Egyptian hieroglyphics.

Mæonian.] Homer, so called from Mæonia, the supposed place of his birth.

Mantuan.] Virgil, born at Mantua.

XVIII.

Not this small globe confines thy hand,—
Thou scorn'st th' extent of sea and land,

And seek'st thy native skies :
To rove thro' regions hea'vnly bright,
And bring from darkness mental light,
Thou bad'st a Newton rise.

XIX.

By thee inspir'd, he fearless soar'd,
The trackless paths of space explor'd,

Up to the first Great Cause :
Th' eccentric Comets' course he knew ;
From principles sublimely-few,
Explain'd all Nature's laws.

XX.

Th' attractive and repulsive force,
He taught to solve the Planets' course,
Encircling thee, O Sun !

Q 4

Taught

Taught how thy orb of heat and light,
With unconsuming ardors bright,

Round his own centre run.

XXI.

'Mid worlds, and suns, in space immense,
Astonishing to mortal sense !

To systems unconfin'd

On wings of light, sublime he rode,

In mental vision saw his God—

THE UNIVERSAL MIND !

NOTES.

Own centre run.] Tho' Pythagoras in Greece, at an early period, discovered that the earth moved round the sun, and not the sun round the earth ; and tho' Copernicus revived this system, in the fifteenth century : it was Sir Isaac Newton who first discovered the principles of attraction and repulsion, by which the solar system subsists.

Wings of Light.] Sir Isaac Newton made some valuable discoveries in the Science of Optics.

O D E
T O
SPECULATION:

READ AT

BATH - EASTON VILLA,

In NOVEMBER, 1779.

(SECOND EDITION.)

THE FOLLOWING

LIT TLE P O E M

IS HUMBL Y INSCRIBED

T A C A N I

T O

L A D Y M I L L E R,

By whose Desire it was written.

O D E

T O

SPECULATION.

I.

SISTER of Contemplation bright !

How shall the bard personify,

With what rare colours, mingled shade & light,

Paint thee to the mortal eye ?

Of unsubstantial thought refin'd,

Elusive as the viewless air,

No images combin'd

Thy properties declare,

Unbodied emanation of the mind !

II.

The Lyric Muse shall seek in vain,

Back through the waste of ages old,

Thy native mansion to behold,

Strong-

Strong-wing'd eagle of the soul !

Whose pinions suffer no controul

From numbers, space, or time ;

Thy birth, like Nilus' source, obscure appears.

Sunk in the vast abyfs of years ;

Ere fabled Jove's or Saturn's earlier reign ;

Before exifted the Aonian fount,

Prior to Parnassus' mount,

Prior to Phœbus, and the sacred Nine.

While worlds unform'd in Chaos lay,

Before the fun illum'd the day,

Or moon diftributed her borrow'd light,

(While difcord reign'd o'er realms of night,)

Observing Wiſdom's awful nod,

Thou ftill waſt preſent by the throne of God :

Unſullied yet by dark opinion's miſt,

Thou in his fair idea didſt exiſt ;

Thou

Thou wast present in his thought,
 When he plann'd the beauteous draught
 Of man's imperial race ;
 Impres'd with power divine,
 When he bade the planets roll,
 When he bade the suns to shine
 Throughout immensity of space.

IV.

Hence, delegated from on high,
 Quitting erst thy native sky,
 Near *Ilyssus*' sacred stream
 Thou did prompt the noble theme
 Of Plato's Godlike mind ;
 When he, in bold idea, soar'd,
 New intellectual worlds explor'd,
 Thro' unattempted tracks of air
 To the first lovely and first fair : *
 And round the brow of truth, the wreath of
 fancy 'twain'd.

* Πρὸς καλὸν καὶ ἀγαθόν.

V.

Bless'd with thy keen and piercing sight,
 Thy favour'd son, the learned Stagyrite, †,
 Tho' in thick clouds and dark array'd,
 Each metaphysic form survey'd;
 Saw, where the effences ethereal shoot,
 And trac'd the tree of knowledge from the parent root.

VI

But brighter through a length of days,
 On Albion shone thy latest, purest rays;
 Warm with sparks of Heaven's own fire
 The mighty mind of Locke thou didst inspire,
 From pure sensation's and reflection's source, ‡
 To follow thro' their winding course
 The various streams of thought which flow,
 Irregularly swift, or tamely slow, From

† Aristotle.

‡ Locke, in his most ingenious Essay on the Human Understanding, hath clearly traced all our ideas from the simple origins of Sensation and Reflection.

From the vague intellect of man,
Each wandering rill to check, where torrents
devious ran.

VII.

Tho' by the visual nerve unseen,
Attend propitious, pure Ideal Queen !
Turn not thy lucid footsteps, nor refuse
To tread the habitation of the Muse ;

In the mind's eye thy form I see

(Rapt in poetic extasy !)

“ Mid thoughts that breathe & words that burn,”
Spring, like the Phoenix bird, from Miller's
fragrant urn.

Enchantress of the soul, Goddess ethereal, hail !
O'er rage of time, thy deathless charms prevail :
To thee with homage due I bow,

Unbend thy serious brow,
And charm'd with music's magic sound
Vouchsafe a smile on the fair circle round :

List

Lift to my lay—

Haste not away—

Miller herself invites thy stay,

To thee she consecrates this festive day:

—To strew thy path with Rhetoric's blooming
flowers,

And place thee, next to Wisdom, in the Muses'
bowers.

THE
INVOCATION,

(A little Attempt in the DITHYRAMBIC STYLE)

ON

THE GIVEN SUBJECT

OF

LOVE ELEGIES:

READ AT

BATH-EASTON VILLA,

IN MAY, 1780.

R

* In those odd + P)

1919

Phylogeny of Birds

100

2002

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-22-

NOV 10 1964

T H E

INVOCATION.

STOP thy bold note, Pindaric* lyre—

And cease to flash with thy excentric fire!

When gentle Love's the chosen theme,

Muse! emulate no more,

Nor the giddy heights explore

Of the fam'd Eagle† of Bæotia's sky,

On Fancy's pinions soaring high,

Intensely gazing on the solar beam.

II.

Ghost of Anacreon! thy brilliant torch

Unillum'd at Hymen's porch

At me thou shak'st in vain!

Win jolly Bacchus to thy grace,

Son of the vine, with ruddy face;

R 2 Around

* In allusion to the author's having finished the translations of those odes of Pindar, which are printed in this volume.

† Pindar.

260 THE INVOCATION.

Around him light th' unhallow'd flame
And make the purple Godhead blush with shame.

III.

But lo ! where high in heav'nly air,
Shades of Roman Wits appear ;

Amid yon wanton quire,

In garments robed of loose desire,

With shadowy hand, who strikes th' aerial lyre?

Genius of Ovid, hail !

Thy luscious notes might not prevail ;

Dian, chaste Goddess of the dart,

Residing at her sacred shrine,

On her cold mountain Algidine,

Guarded the Roman Virgin's heart.

IV.

And Wisdom's || Goddess, the Athenian maid,

In Attic terrors all-array'd,

Round Beauty's snowy breast her ample shield
display'd ;

|| Minerva.

Love's

THE INVOCATION. 261

Love's idle timid archer fled,

Scared at the horrid Gorgon's † serpent head.

The matron § Juno Love's lewd altars ras'd,

And Hymen's torch thro' Rome's wide empire

blaz'd.

V.

On yonder mild and placid sphere,

What sounds seraphic charm the list'ning ear?

Hark! amid th' unbodied host,

Where Petrarch's harp salutes his Laura's ghost:

Hail spotless, sentimental pair!

Ever lovely, ever fair!

Genius of Petrarch's love-inspiring song,

Come, and bring with thee along,

Virtue, immortal maid,

In ever-blooming charms array'd,

And smiling Innocence in robes of white,

With lawful love, and chaste delight;

R 3

With

† In allusion to the Gorgon's head on the shield of Minerva.

§ Matrona Juno.—Hor.

262 THE INVOCATION.

With these, responsive in sweet notes, complain
To Shenstone's* or to Hammond's elegiac strain.

VI.

Borne on the wings of faithful dove,
Offspring of heav'n, connubial love,
Vouchsafe to smile

On sons and daughters of Britannia's isle;
And joining Venus' shining train,
(Fresh as emerging from the main †)
To Miller's myrtled dome repair,
(The Graces are already there)

And wafted on a gentle sigh
Thy purer altars raise in Beauty's melting eye;
Around the laurell'd urn thy influence shed:
And with the blooming myrtle crown thy humble votary's head.

* Shenstone's and Hammond's admired Love-Elegies.

† Venus, as may be learnt from her Greek name *Αφροδίτη*, is said to have sprung from the froth of the sea.—Venus ortu mari.—OVID.

MONONEDA,*

OR THE

CONQUEST

OF THE

ISLE OF MAN,

BY THE

KING OF NORWAY.

IN HEROIC CANTOS.

* Ptolemy informs us, that the Romans called the isle of Man, Monoceda, *quasi Mona remota*, to distinguish it from Mona Anglesey : the former was barely known to the Romans by name, the latter was subdued by that warlike people.

TO THE RIGHT REVEREND

DOCTOR MASON,

LORD BISHOP of SODOR and MAN.

THE FOLLOWING

P O E M

IS HUMBL Y INSCRIBED, BY

The A U T H O R.

A R G U M E N T.

THE following poem is founded on a tradition; that the island of Man (some time after the Romans had quitted Britain) was conquered by a King of Norway, from his fierceness furnished the Dragon-King : The true name, however, of this conqueror, is not clearly ascertained ; some say he was called Olafus Magnus, but most agree in calling him Swenø; (perhaps the same King that Fingal calls Swaran.)

MONOEDA.

CANTO or BOOK the 1st.

O Ancient Muse of bright tradition I say
Wilt thou enlight me thro' the pathless way,
And with thy rays inspire my darkling lay?
Thou who resid'st well pleased on moss-grown

stone

Amid old Runic characters unknown;

Quit, for a while, the gloomy hermit's cell,
And with thy humble votary deign to dwell:
Deign on my arduous task assum'd to smile,
And sing the rise of fam'd Monoeda's isle:

When first the isle emerg'd from out the sea,
Widely conspicuous o'er the watery way,

(Firnest

NOTES.

Runic characters.] Runic inscriptions are very frequent in the
isle of Man.

(Firmest defence! the all-surrounding main,
 And walls of rock secur'd the new domain)
 Recording Goddess of all knowledge, tell,
 Within the soil what natives first might dwell.

With innate freedom's genuine flame caress'd,
 Old Britain's sons the island first possess'd :
 Here freedom shone superiour and alone,
 And here establish'd her firm Gothic throne :
 Druid and Bard promiscuous tun'd the lyre,
 Or joining, fann'd the hero's patriot fire :
 The song of worth heroic was the meed,
 And blameless poets prais'd the virtuous deed :
 Her free-born sons, renown'd for valour far,
 Desy'd the horrors of invading war ;
 The warrior steed safe in her vallies fed ;
 King of the world, here Julius* never led
 His

* Julius Cæsar.

N O T E S.

King of the World.] In the old Northern ballads or songs, in the
 Erse language, the Roman Generals and Emperors frequently
 obtained the flattering appellation of Kings of the world.

268 M O N O E D A.

His legions fierce; nor dar'd his eagle fly

So far into the tracts of northern sky :

Happ'ly remote from discord's dire alarms,

And unsubdu'd e'en by the Roman arms,

Days, months, and years, in pleasure roll'd
away,

The isle, unconscious of a foreign sway.

Here kings and painted chieftains of her own,

Dispens'd fair justice, from the awful throne,

For Lawyers, sons of strife, the island suffered

none.

O'er her exalted hills, and craggy rocks,

The healthful shepherd led his peaceful flocks,

'Till

NOTES.

Lawyers, sons of strife.] The author, who is at this time unhappily and compulsively involved in more than one litigious lawsuit, hath a feeling conviction of the peculiar happiness which the Isle of Man must enjoy, where no lawyers were ever allowed to practise; and where, at this day, strict and speedy justice is executed in the fairest and least expensive manner, without the intervention of the gentlemen of the long robe.

'Till age advanc'd, unconscious of decay,
He sung, or pip'd the laughing hours away.

Say, shall the vent'rous bard, unblam'd declare
Fables traditional, and light as air?

Say, shall he sing from antient Druid-strains,

How a fell Necromancer held in chains

Of darkness, this enchanted fairy land,

And round its limits stretch'd his magic wand?

(Mananan Mac Lir, was the wizard's name,

Old Ocean's son, well known in antient fame.)

Or how the good St. Patrick stroke the charm,

And all the wizard's Dæmons dar'd disarm?

Ages unnumber'd, freedom deign'd to smile,

Nor once was banish'd from her fav'rite isle,

'Till the disburden'd regions of the north,

Their sons adventurous, in swarms pour'd forth.

Oh

NOTES.

How a fell Necromancer.] The legendary tales of the Isle of Man relate, among other extraordinary occurrences, that the island was once held under incantation by Mananan (Mac Lir, or son of the Ocean), 'till St. Patrick dissolved the charm.

Oh might I raise my daring voice to sing!

How one unlucky, and ill-fated spring,

Forth issued from his den, fell Lochlin's
dragon-king?

Norwegian pines the lofty masts supply'd,

While lightly bounding o'er the roaring tide,

With spreading sails, the numerous navy ride.

Throughout th' affrighted isles, and subject sea,

Death and destruction mark'd its fatal way.

Denmark's devouring ravens scenting death,

And noxious vapours' pestilential breath,

With

NOTES.

Lochlin's King.] Lochlin (the ancient name for Scandinavia) comprehended the three kingdoms of Sweden, Denmark, and Norway; and these kingdoms were sometimes governed by one sovereign, and sometimes by many; each of which occasionally called himself King of Lochlin.

Subject sea.] The piratical kings of the North frequently arrogated to themselves the title of Kings or Monarchs of the Ocean.

Denmark's Ravens.] The bloody Danes and Norwegians had a kind of veneration for the Raven, a bird with which their country abounded; inasmuch, that they made the Raven their warlike ensign, as the Romans did the Eagle.

With boding croak, borne on the footy wing,
Pursu'd the tract of Lochlin's dragon-king.

From northern caves, deep underneath the
snow,

The blust'ring Boreas gently deign'd to blow :
(The dark-wing'd tempest & the howling storm
The smiling face of Heav'n no more deform ;)
From his rude hall, the swiftly-winged gales
Expanded haughty Norway's swelling sails ;
The boist'rous king of storms now smil'd

serene,

And safely o'er old Ocean's level plain,
Breathing with friendly and auspicious breath,
Blew Sweno's navy on to deeds of death.

O martial Muse, exalt my humble rhyme,
And bear me backward, thro' th' abyss of time ;
(Who lav'st thy clotted hair, distain'd with blood,
In the clear stream and purifying flood

Of

Of sacred Helicon's harmonious fount)
Teach me to sing Monoeda's loftiest mount.

In fancy's air-drawn ear, upborn by you,
(My head grown giddy with th' extensive view)
I stand where cloud-cap'd Snafield's heads arise,
And in their towering pride salute the skies.
Safe on thy top, O Snafield, I survey
Unmeasur'd tracts of blended land and sea.
The setting sun towards, o'er ocean's face serene,
I yonder view Ierne's * fruitful plain :
Further remote, towards the northern pole,
Where on the mountain's brow the tempests roll,
Distributing around their watery rills,
Near Gall'way's frith, see Caledonia's † hills :

Where

* Antient name of Ireland.

† Antient name of Scotland.

NOTES.

Monoeda's loftiest mount.] Snafield, (literally the field of Snaf, viz., snow,) is one of the highest hills in the Isle of Man, and from the top of this hill, may be discerned at one view, in fair weather, some parts of England, Scotland, Ireland, and Wales.

Where chambers of the south and east unite,
View'd by the solar beam's meridian light,
See! England's smiling vales, with flowrets gay
bedight.

By Mona's neighbouring isle, sideways along,
Mona, the seat of bards, and nurse of song!
(Weep Mona, weep o'er thy deserted plain,
Red with the blood of Bard and Druid slain!)
On yonder distant shelving southern strand,
Fair riseth to the sight, old Cambria's rocky

When gloomy winter, in his frozen chains,
The foodful earth and rapid floods detain;
Thee, Snafeld! then the subject vallies know,
And own thy sovereign-head, crown'd with per-

petual snow:
But
Antient name of Wales

NOTES.

Wisp Mona? In allusion to the barbarous massacre of the Bards
and Druids, in the Isle of Mona or Anglesey, by the Romans.

But, when the sprightly hours awake the spring,
When fruitful vales rejoicing laugh and sing;

Thy ample front a level smooth is seen,
And all thy surface cloath'd with chearful green.

Such was thy face, upon an antient day,

When, in full honour of the blooming May,

Young men and maidens, in join'd troops
advanc'd,

And all around thy verdant forehead danc'd;

What time descry'd at distance, o'er the sea,

Norway's tall vessels plough the watery way;

Pale stood the youth, the florid maid look'd wan,

While various rumour round the island ran

Of mighty fleets floating on various seas,

Steering their hostile courses different ways.

Meanwhile the sun descended from on high,

And night on Ocean's lap rush'd headlong from

the sky;

On

On thy vast top, O Snafeld ! beacons blaz'd,
 And all at once three mighty realms amaz'd ;
 From other hills, while flames ascending bright,
 Thro' Night's dark veil, distributed the light.

BOOK II.

No part of night, o'er the affrighted land,
 The God of sleep e'er stretch'd his opiate wand :
 Two comets glaring with malignant light,
 And fiery prodigies the isle affright :
 But chief the King, with patriot cares oppress'd,
 Resigned not his mighty mind to rest.
 Meanwhile, within the lofty palace hall,
 (Where tuneful harps hung round the painted
 wall,
 Where bards were wont to sing their sacred lays,
 In grateful honour of their Monarch's praise ;

S 2 While

NOTES.

Two comets.] The Chronicles of Man relate, that two comets appeared at the time that the King of Norway invaded that island.

While the good King, with just and due regards,
 Highly esteem'd the venerable bards)
 Most strange, and lo ! a wonder to relate !
 As if prognostic of the Monarch's fate,
 The lofty roofs with notes aerial rung,
 And funeral dirge the harps spontaneous fung.

When blushing morn, arising fair and bright,
 With rosy fingers * open'd the gates of light :
 What time the sun, drawn in his fiery wain
 By winged steeds, emerged from the main :
 As his broad eye survey'd Monoceda's fields,
 His rays reflected shone from Norway's brazen
 shields.

Nor less the free-born natives of the land,
 In arms array'd, expect their lord's command ;
 But far conspicuous, in a martial ring,
 Shone, 'mid his chiefs, old Mennow's fair-hair'd
 King :

* *ῥοδοδάκτυλος* *Ἥως*, rosy-fingered morning.—HOMER.

N O T E.
Old Mennow's King.] Mennow, or Menaw, were British and
 Welch names for the Isle of Man.

In him each grace and virtue was combin'd,
 Fam'd for the valour that preserves mankind :
 In manhood's growth confirm'd, sublime he stood,
 Like lofty cedar towering o'er a wood :
 A wicker-shield cover'd his painted breast,
 And o'er his lofty Helm nodded the lion-crest,
 Hereditary boastful argument
 Of his high lineage and great descent
 From generous Britain's antient warlike race !
 In his right hand, with military grace,
 (The hand the royal scepter wont to rear)
 He brandished aloft an ashen spear :
 His faithful sword suspended from his side,
 And round his well-form'd legs the lofty ker-
 ranes tied,

Prepar'd for fight : but first, with kind intent,
 To stranger-host, an embassy he sent ;---

S 3 Rever'd

NOTES.

Lofty herans, &c.] An antient sort of buskins much worn in
 the Isle of Man.

Rever'd thro' age, and venerably good,
 A laureat-bard near his lov'd patron stood,
 (No sacred heralds were appointed then,
 The sole interpreters of Gods and men
 Were minstrel, bard, and Druids' holy clan)
 To whom, with accent mild, the Monarch thus
 began.

To yonder camp, divine old man ! repair,
 And thus thy sovereign's awful will declare :
 First ask their leader, who and whence they
 are :

If tost by dangerous tempests of the sea,
 Or hither borne thro' error of their way ;
 If friends, no longer bid them stand aloof,
 But enter free our hospitable roof ;
 If, wanting provender, they seek our clime,
 E'en let them feast upon our mountain-swine ;
 If

NOTES.

Mountain swine.] Burrs, or Barrs ; a particular kind of wild swine, in great plenty on the mountains of the Isle of Man.

If here by adverse winds their shatter'd barks
are cast,

Our lofty forests shall supply the mast ;

But, if for war the threatening ranks advance,

We hurl defiance to th' invader's lance.

Obedient to the King, with due regard,

Proceeded to the camp, the venerable bard,

With solemn tardy step ; while, white as snow,

Down to his harp, his hoary tresses flow ;

Small space between ; lo ! soon within the van

Of hostile troops, appear'd the godlike man.

Wherever he approach'd, the warrior-crew,

In opening ranks, respectfully withdrew :

'Mid waving swords and lifted spears he went,

'Till near arrived at the royal tent,

Which new-erected stood ; when the quick guard

Interrogating first, conducted on the bard,

Where on a newly-substituted throne,

In arms terrific, Norway's Monarch shone :

280 M O N O E D A.

Firm coat of mail secur'd his ample breast,
 While o'er his frowning brows, congenial crest !
 The raven's sable wing extended wide :
 Emblem of death !—while at his brawny side,
 In shaggy belt, from his broad shoulders hung,
 In its vast case his weighty cutlas swung ;
 Whose massy, firm, indissoluble blade,
 In neighbouring Sweden's fiery forge was made,
 So temper'd, that nought mortal might withstand
 Its keen-sett edge, urg'd by his rapid hand :
 In ready order, by his seat flood near,
 The shield of battle and the pointed spear.
 When lo ! with strange amazement and surprize,
 The sacred messenger approach'd his eyes :
 Whence, and what art thou, doating grey-
 beard, say,

That, stranger as thou art, without dismay,

Thy

NOTES.

In Sweden's fiery forge, &c.] Both iron and steel were manu-
 factured in Sweden at a very early period.

Thy habit, purpose, and thy face unknown,
Thou dar'st approach our arbitrary throne?

Say, does the petty tyrant of thy land,

By thee submit to Norway's high command?

If so, to ratify his firm intent,

Let numerous hostages be straitway sent.

Thus he—and then the bard, as fix'd as fate,

The delegated mandate 'gan t' relate :

His message ended---with indignant eyes

Fierce starting from his throne, stern Sweno

thus replies :

Me does thy petty chieftain dare defy?

Doth he not know that Norway's King am I,

O'er Sweden, Denmark, I extend my sway,

And me their chief, three mighty realms obey?

With fire and sword I'll desolate his shore,

And Danish dogs shall lap your tyrant's gore.

Quick at the word, with terrible advance,

Fall at the aged fire he hurl'd his lance ;

The

The God of verse and destiny was nigh,
And turn'd, with unseen hand, the weapon by;
His sacred seer the shining Godhead shrouds,
And back convey'd him in a veil of clouds:
The friendly host-rejoice at his return,
And all the chiefs for instant battle burn.

B O O K III.

BY whom assisted, Menaw's King ! declare,
Wast thou enabled to wage equal war
'Gainst Norway's force combin'd ? say to thy court,
Who at that festive season did resort ?

The bravest youths of all three kingdoms
round,

To win thy daughter, Etheldra renown'd,

With every grace and female virtue crown'd.

}
Say,

Say, mighty King, how were thy troops led forth?
 In the right wing, the flower of the north,
 The Caledonian heroes held their stand,
 No misfire weapons use, but hand to hand
 The broad-sword brandish, and the target wield,
 And bear thick battle on the wicker shield.
 Far to the left, on the extended wing,

*Ierne's vigorous youth employ the sling,
 From whence vast stones projected in a storm,
 The distant ranks of beauteous war deform.

Full in the front, thyself and bold compeers,
 With arrows, swords, and far-protended spears;
 While painted Britons combat at thy side,

And Cambria's fiery youth, to Britain near allied.

Kirkfergus' sons, with slings, the fight began;
 Then sword to sword, and spear to spear, and
 man to man.

While forked light'nings dreadful flash on high,
 And pealing thunders shake the angry sky:

• The antient name of Ireland.

The

The God of Day, in his meridian car,

Inrag'd, pours down his burning shafts of war :

Fury and Rage to deathless deeds give birth ;

Beneath the warrior's foot trembles the solid

earth :

Old Ocean's 'frighted waves indignant roar,

And foaming dash the loud-refounding shore.

'Mid yonder plaided Caledonian clan,

Who boldly shines conspicuous in the van ?

Donnald Mac Murray, is the warrior's name,

(A youth well known in days of antient fame)

Beyond his age to deeds heroic fir'd,

By glory and by love at once inspir'd.

See ! where the youthful hero's vigorous hand,

'Mid Norway's broken troop, and yielding band,

Rapidly swift, as flies the winged word,

Waveth aloft his Caledonian sword.

His mercy, see ! three mighty heroes greet,

Humble and prostrate, trod beneath his feet.

See !

See! where four other heroes 'frighted fly,
 Pierc'd with the light'ning of his ardent eye;
 Pierc'd by his sword behold two others die!

Full on the front of Norway's hostile line,
 Behold! in equal age a youth divine,
 To force of hardy battle early won,
 Norway's proud hope, great Sweno's fiery son.
 Equal in arms the youths heroic meet,
 And with their threatening voice advancing greet.

Thus two young vultures from the mountain's height,
 On the fair bosom of the vale alight,
 And round their prey with sounding pinions
 fight;

Or two young lions, rushing from the wood,
 Hungry and thirsting for the vital blood
 Of high-fed steers, or heifer newly-slain,
 Contend and combat on the verdant plain.
 The distant javelin first young Norway threw,
 Which aim'd aloft, with erring fury flew: The

The cautious Scot on his bent knee reclin'd,
And death pass'd o'er him, whizzing in the wind;
Then from the sheath his faithful sword he drew,
Which round his head in fiery circles flew:
Cunning the armed hero all around,
Where surest to inflict the deadly wound
(For the large spreading shield had cover'd o'er
The warrior's ample body from before):
Just where the nodding helm beneath was ty'd,
Between the chin and chest, a place he spy'd,
Where the ungarded lofty neck lay bare;
With lifted hand, aiming his faulchion there
A fatal stroke oblique, he forceful drew;
The throbbing arteries dissever'd thro'
And wind-pipe widely cut, depriv'd the power
Of speech, unhappy! from his dying hour.
The soul expiring at the gaping wound,
Prone falls the blooming warrior on the ground
While o'er his body strew'd, his brazen arms
resound. His

His airy dream of fond ambition fled !
 Great Norway's heir lies mingled with the dead :
 The youth victorious tears the helmet from
 his head ;

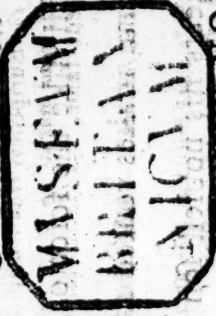
While from his breast the gorgon's shield is torn,
 And to yon palace in short triumph borne :
 To lovely Etheldra sent forth, to prove
 The warlike earnest of espoused love.
 Alas ! unthinking youth, elate of mind,
 To thy own lot and future fate how blind !
 Thou in thy turn shalt strew the fatal field,
 And pay the forfeit of the dear-bought shield.

Meanwhile fierce Norway's monarch, dreadful
 in his ire,
 Resiftless rageth like the force of fire,
 With single arm makes routed ranks retire.

Enrag'd he hears his noblest son is slain,
 Rushing, like tyger, o'er th' ensanguin'd plain,

Or

Or fell Hyana, panting for his prey,
Thro' all resistance cuts his desperate way.
He seeks the Scottish hero thro' the croud,
On him with thundering voice he calls aloud :
Him ~~sole~~ he seeks—~~for~~ with fury bars—
From routed rank to rank he wheels and turns.
The youth related, soon, too soon ! he spy'd,
Wielding his maiden-sword, with crimson dy'd :
As springs a leopard on his destin'd prey,
The king with haughty strides pursues his way.
See ! where in arms, th' unequal heroes stand,
With sword to sword oppos'd, and hand to hand ;
Hear ! how the brazen bucklers loudly ring,
And mark the rage of Norway's Dragon-King.



END OF THE FIRST VOLUME.

E R R A T A

- Page 25, *After* full Song, *insert* a colon.
 30 *For* it is observed, *read* it is observable.
 37 *For* circling, *read* circling.
 38 *In the Note*, *for* driving of a chariot, *read* the driving.
 47 *In the Notes*, *for* sanctum, *read* sanctum; *and for* virtutibus, *read* virtutibus.
 54 *For* Pythean, *read* Pythian.
 57 *For* immortal's right, *read* immortals' right.
 57 *For* lost to-day, *read* sunk to-day.
 58 *In the Note*, *for* ~~τοῦ ποταμοῦ~~, *read* ~~τοῦ ποταμοῦ~~.
 68 *For* Queen of Joy, Aglaia I come,
read Bright Queen of Joy, Aglaia I come along.
 71 *In the second Note*, *for* crown, *read* crown'd.
 72 *For* agreeable to, *read* agreeably to.
 73 *For* In the Pythian Games, *read* At the Pythian Games.
 77 *For* lightning's fire, *read* lightning's.
 77 *For* At slothful ease, *read* And all at ease.
 78 *For* shut his piercing eyes, *read* close his piercing eyes.
 81 *Ditto*, *for* since his brows are not only crowned with, *read* since not only his brows are crowned with.
 81 *For* Poetry Professors, *read* Poetry-Professorship.
 82 *For* unmeasured Yea, *and* sounding lay,
read unmeasured main, *and* awful strain.
 82 *For* many other, *read* many an other.
 88 *In the Notes*, *for* insituted to Apollo, *read* instituted by.
 92 *For* scream'd aloud, *read* call'd aloud.
 92 *In the Notes*, *for* Αἰθωνος, *read* Αἰθωνος; *for* εὐρύς, *read* εὐρύς; *for* Νέστωρ, *read* Νέστωρ; *for* ~~αἰετῶν~~, *read* ~~αἰετῶν~~.
 97 *For* detached turrets, *read* detached.
 98 *For* crowned, *read* crown'd.
 107 *In the Notes*, *for* nominative to this verse, *read* nominative case to this verb.
 109 *In Ditto*, *before* in high repute *read* well.
 110 *In ditto*, *for* Euripides, *read* Euripides.
 112 *For* scan, *read* mark.
 113 *For* ancient fame, *read* sacred fame; *for* parricide, *read* parricide.
 115 *After* verse, *for*, *read*;—*after* turn, *insert*;—*after* paternal line, *delete*.
 116 *For* Pitho's, *read* Pytho's; *for* ancestor's, *read* ancestors'.
 177 *For* I'll rather, *read* I'd rather.
 118 *For* Læda's race, *read* Leda's.
 119 *For* 14th, *read* 12th Pythian Ode.
 122 *For* Gorgon's, *read* Gorgons'.
 125 *For* which grow, *read* who grow.
 125 *For* youth, *read* youth.

E R R A T A.

- Page 125 *In the Notes, for embouitres, read embouchures.*
 129 *For Homeric Bards, read Homeric Rhapsodists.*
 131 *In the Notes, for when Ajax, read where Ajax.*
 133 *In the Notes, for Panathænea, read Panathenæa.*
 138 *After righteous sway, for . read;*
 141 *For rob'd, read robb'd.*
 145 *For smooth Eloquence, read strong Eloquence:*
 146 *In the Notes, before lapidem Musæum, read ingentem.*
 146 *For panergic, read panegyric.*
 146 *In the Notes, for panergic, read panegyric.*
 150 *For obtain, read retain.*
 154 *For beginning of the ode, read beginning of this ode.*
 155 *For symbols, read cymbals;—and in the Note, for sym-
 balis, read cymbalis.*
 156 *For carest and compest, read carest and compest.*
 157 *After steed-fam'd land, dele the colon;—and in the Notes,
 for understood, read understand.*
 159 *For oppreis't, read oppress.*
 166 *For obliquity, read obliquity.*
 169 *For of Sibylline Oracles, read of the Sibylline Oracles.*
 171 *For Augustin, read Augustan.*
 172 *In the Notes, for and which if, &c. read and if, &c.*
 174 *Ditto, for near Meletin, read now Meletin.*
 175 *After the words both the choirs, read In the common
 editions.*
 180 *For Thetides, read Thetidos.*
 183 *After battlements of Troy, insert a colon.*
 183 *After fatal bow, dele the colon.*
 189 *For sing ye Goddess, read sing ye the Goddess.*
 189 *For Phœbus praise, read Phœbus' praise.*
 192 *For Part the third, read Pars tertia.*
 193 *After Phœbus, insert a comma.*
 194 *In the Notes, read some little time before this ode was
 composed, in a parenthesis.*
 200 *For probus, read probos.*
 224 *For on Salisbury plain, read near Salisbury plain.*
 226 *For gestures mild, read gestures wild.*
 229 *For thine eyes, read thine ardent eyes.*
 244 *For still to preserve, read fresh to preserve.*
 247 *For hea'only, read heav'nly.*
 253 *For thou did prompt, read thou didst prompt.*
 254 *Insert * reference to Stagyrite.*
 260 *For rob'd, read rob'd.*
 261 *For scared, read scare'd.*
 275 *For affrighted land, read invaded land.*
 287 *For Gorgon's, read gorgeous.*
 287 *After the words full song, insert a colon.*
 288 *For for with fury burns, read for him with fury burns.*

